

E. D. von Neumann.

PROPERTY OF
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A
HANDBOOK OF EXPOSITION

BY

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College*

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PREFACE

THE present book attempts to distinguish some of the main types of Exposition, and to suggest appropriate modes of treatment of the several types. Each form is considered both as peculiar to itself, and also as representative of a more inclusive division of discourse. The more general principles of composition, therefore, as well as the principles of Exposition, have been brought to bear simultaneously upon each type. The material itself is, of course, unoriginal; but the design and the purpose may be sufficiently novel to justify the preparation of such a volume.

The inclusion of illustrative specimens of the several forms probably requires no explanation. Their value is almost universally admitted. It is hoped, moreover, that the articles here reprinted may have intrinsic as well as illustrative interest. In the Appendix will be found students' compositions which may serve to encourage those undergraduates who find the work of established writers a check upon their ambition. Perhaps it should be noted here, also, that the

various articles briefly referred to in the body of the text as illustrative of the different principles of Exposition, may be found collected in a single volume: *Specimens of Exposition and Argument*, The Macmillan Company, 1908. Illustrative passages from the specimens in the present book, on the other hand, have, for obvious reasons, deliberately been avoided.

The writer's indebtedness to many of the acknowledged authorities on the subject of rhetoric will be apparent to every teacher. Especially is this obligation felt in the case of the works of Professors Genung, Baldwin, and Scott and Denney. Others, not quite so markedly, perhaps, have undoubtedly exerted a strong influence. This obligation is sincerely felt and gratefully recorded.

Thanks are due, furthermore, and are very gladly expressed, to the publishers who have made it possible to reprint the selections here included in exemplification of the various types. Each one of these selections has been accredited in the appropriate place to the publisher of the work from which it has been taken.

R. A. J.

OBERLIN COLLEGE,
August, 1914.

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A HANDBOOK OF EXPOSITION

PROPERTY OF DEPARTMENT OF DRAMATIC ART HANDBOOK OF EXPOSITION

INTRODUCTION

I. THE WRITING OF A COMPOSITION

IN the appendix of this book will be found an undergraduate's composition which professes to explain the manner in which the average student prepares a "theme." The explanation itself, however, bears on its face conclusive evidence that it was not written in the manner described, for it shows the results of definite planning, of command over the subject, and of revision — qualities supposedly absent from the composition it professes to describe. These qualities are essential to the successful production of a required paper. They will therefore be considered as constituting an answer to the question: How should a composition be written?

This question faces the student whenever he is assigned an exercise in composition. How shall he go to work? Too often indeed the tendency is to follow the method suggested in the specimen in the appendix: to plunge blindly into the task, with-

out consideration and without calculation. But it is certainly to the writer's advantage to proceed in a more deliberate and systematic manner. His labor will thereby be lightened, his result will be more satisfactory to himself. As a beginning, therefore, in such workmanlike procedure, let him follow the advice given in Professor Palmer's admirable essay, *Self-cultivation in English*, to "lean upon the subject." This is the first and the greatest requisite. The student, that is to say, should fill his mind with information concerning the subject assigned. Opinions as well as facts should be gathered. For, according to the old saying, bricks cannot be made without straw. No more can an essay be written without subject matter. This too obvious remark nevertheless needs to be made, for its significance is frequently overlooked. The undergraduate who dips his pen into a full inkwell, and begins to write out of a vacant mind, may string together the requisite number of words, but will surely not construct an effective composition.

Class discussion of the subject assigned, before the written paper is required, has proved its value in many classrooms. This is true whether the subject requires some elementary research, the results of which are brought to the class by the students, or whether the subject is drawn solely from the

experience and observation of the students themselves. In either case the sum total of information thus compiled is likely to exceed the amount any individual student has gathered. The general discussion, therefore, serves to advance the horizon of the subject for all members of the class. The interchange of ideas and opinions, the presentation of personal convictions, the adoption of novel points of view, all aid in extending and enlarging the conception of the subject as originally held by any one person. From this harvest of material the student, when he comes to write, may draw at will. He has earned the right to lean upon his subject.

To lean, not to lounge, should be his aim. If he allows his fellows to do all the garnering while he lazily profits by their labors, he will possess but a hazy view of the subject when he comes to compose. Or if he contributes his mite without heeding the contributions of others, he will fail to profit by the collection of ideas thus coöperatively provided. Let him, therefore, be alert during the discussion (should this method be adopted), or during his private reading, to take note of useful points. His affair at this stage is not classification or arrangement, but merely compilation. Every note he takes is, consequently, as important for the time being as every other. At this time the prominent points,

whatever their relative importance may be, should be recorded.

As an example of this procedure let us assume that the subject assigned for class consideration is Poetry. If we assume further that the topic has been announced in advance of the class discussion, each student may be expected to join in the debate. The thrifty undergraduate will jot down for future reference hints acquired during the recitation. His page may contain something like the following list of notes transcribed from a student's notebook :

Definition of

Its æsthetic value

Types : lyric, epic, dramatic

Relation to the other arts

Moods : romantic, realistic, classical

As a reflector of periods of civilization

As expressive of the personality of the writer

Great exponents

Theories of poetry : Sidney, Shelley, Poe, *et al.*

Versification : rhythm, metre, rhyme, etc.

Subject matter — limited ?

Cf. prose

Present tendencies

Such a diverse collection of notes, professing neither order nor equality, represents merely the bringing

together of a group of catchwords, themselves suggestive of further thought. As the undergraduate thinks about such a list as this he perceives that some points may well be omitted, and others be made subordinate. The rest will roughly organize themselves into a unified whole. In other words, he is either consciously or unconsciously instituting a principle of selection and arrangement. Out of his subject emerges a topic, perhaps even a title. His selective principle determines the inclusion or exclusion of each of his notes, and determines also their ordering and proportioning. His material is beginning to assume form.

This governing principle, when set forth, is known rhetorically as the theme of the discourse. It is the text to which the writer must stick, the unifying and focusing influence of his composition. The writer will do well at this stage of his work to construct such a theme deliberately. In definite form it will the better exert its useful power on the essay. From the notes reproduced above might be fashioned such a theme as: In both nature and function poetry differs from prose. Note that the theme is formulated as a sentence, a statement. Note also that it is derived from the material collected. Allowing free play, as it does, to the individual writer's handling of the matter, it serves nevertheless as

a guiding principle in conformity to which he may plot his material.

Composition, strictly speaking, commences at this stage of the work. The scattered notes must be ordered and their relative importance indicated. Some will be excluded, others will be emphasized. That these decisions may become apparent, a plan of work is imperative. It will be sufficient if it show the coördination of parts, and a definite arrangement suitable to the subject matter. The notes already used in illustration may serve again to represent this stage:

I. Poetry has a definite form

1. Verse a distinguishing characteristic

a. Rhyme not essential

b. Meter a constituent element

x. Cf. prose rhythm

2. Three main types

a. Epic

b. Dramatic

c. Lyric

x. Sonnet

y. Ode

II. Subject matter practically unlimited

1. Noble ideas and ideals customary

2. Humble moods and thoughts permissible

a. Burns; Wordsworth, *e.g.*

III. Poetry as an art

1. Expresses personality of the writer
2. Possesses æsthetic value for reader
 - a. Awakens new sensations
 - b. Enlarges sympathies

Without making any pretensions to being ideal, this working plan makes evident that the formless notes first recorded have, through the unifying force of the theme, now become composed into an orderly arrangement. This arrangement may later be found to need reconstruction, but it will serve to begin with at least, as a foundation for the composition.

With the subject now well in mind, and the material composed, the writer should give himself up wholly to writing. At this stage he should write without restraint or hesitation, aiming to clothe his outline with as fluent a habit of speech as possible. Disquieting doubts as to style or form should be disregarded. The essential requirement at this point is the expression of the thought as freely and vigorously as may be. Something of the fine enthusiasm of the creative artist at work would be the ideal mood. This is the part of the procedure, in short, which the unthinking student considers the initial and single stage, and into which he rushes heedlessly. Let him rather lead up to it in the gradual manner suggested, and he will find that he is not

retarded by prolonged searching after ideas, nor led astray by doubts as to arrangement. Those obstructions have now been removed.

The first draft is now finished. It should carefully be revised. Thereby the choice of words can be frequently improved, sentences can with advantage be recast, and new ideas can be incorporated. The completed essay should thus be the culmination of the following stages: gathering the material, formulating a theme, composing the material into a working outline, writing the first draft, revising. The careful workman, far from condemning this seemingly complicated procedure, will rather approve it as economical of time and productive of most satisfactory results.

The individual writer will soon discover for himself the special phase of this process to which he must particularly devote himself. That phase will differ with different individuals. From some, the construction of the plan will demand most care; from others, the revision of the rough draft will require special attention. Some may find it of advantage to make a very detailed outline before beginning to write. Others will prefer the bare enumeration of main and sub heads. The methodical writer may wish to make from his topical outline, and, in addition to it, a paragraph outline, a list of

topic sentences, that is, expressive of the whole current of thought of the entire subject. Such a writer would compose from the notes used in the illustration some such series of sentences as the following:

Poetry in its form is characterized by its use of verse.

Versification includes such qualities as meter, rhyme, assonance, etc.

In this respect prose and poetry are contrasted.

The types of poetry are the epic, the dramatic, the lyric.

These three types differ from one another both in subject and in treatment.

The substance of poetry is under hardly any restrictions.

Poetry is one of the expressive arts.

And so forth. It will be noted that the topic sentences need not in every case coincide with the topic notes. An entire paragraph might easily be devoted to the explanation of a subdivision in the outline. But the paragraph outline in its individual statements serves the same purpose to the separate paragraphs as is served to the whole composition by the theme. Those writers who work best when following a fully formulated plan, therefore, find the construction of a paragraph sequence a distinct advantage.

Others might find it a hindrance; and so it might well be omitted by them. Such matters as these may well be left to the individual to determine, by practice, for himself. But aside from personal differences in employing this process of writing a composition, the process itself should in the main be followed by all. By this method the student is not under the necessity of composing his material and expressing his ideas simultaneously, as in the more primitive, haphazard method. The two requirements are separated. Instead, therefore, of being an added burden, this procedure will be found to be actually an economizer of both time and effort.

II. AMPLIFICATION

One stage in writing a composition demands of the student special consideration. It is the adequate development of the selected topics. The student may construct his theme, and arrange his working plan, and yet find himself in difficulty when he comes to giving substance to the topical outline. His composition, he finds, develops only into successive statements of major and minor points, an outline insufficiently elaborated.

In one sense this difficulty is akin to the initial perplexity of finding something to say about the subject itself. Both obstacles indicate a lack of

sufficient information, differing from one another only in degree. But in another sense they differ also in kind. The divisions of the subject, if they are to be adequately amplified, require the application of rhetorical methods of treatment. This difficulty, therefore, is due not so much to poverty of subject matter as to lack of knowledge of the means by which the subject may be presented. In essence, this is a matter of paragraph development. If the whole composition is to receive fullness of treatment, even many of the subtopics in the plan will require amplification to the extent of a paragraph. So, for instance, such a point in the outline as, "cf. prose rhythm," requires more than a single sentence or two for its requisite treatment. For the time being, the statement of this idea becomes in effect a miniature composition, to be introduced, developed, and concluded. The amplification of this idea, therefore, becomes at this stage in the work the writer's chief concern.

Any good rhetoric will give him a list of the means of amplifying a paragraph topic; and practice in these finger exercises of composition will bring about facility in adapting one or more of them to the individual's particular needs. The fundamental aim in this regard, however, is the cultivation of a "paragraph sense" — an appreciation of the nature and

function of the paragraph as an organic unit of composition. As this acquirement is gained the difficulty of proper development of a topic is greatly diminished.

No better analysis of the organic nature of the paragraph has been presented than that which is contained in Professor Genung's *The Working Principles of Rhetoric*. The student should familiarize himself with this table, so that the means of paragraph construction may immediately come to his aid in treating any given topic. By such familiarity, also, he will be greatly benefited in determining what points in his outline are of paragraph dimensions. The "typical scheme of paragraph structure" with the numerous subdivisions which, as Professor Genung says, "are presented in this relative order merely to show the place they occupy with reference to a rounded scheme," here follows :

The topic, expressed or hinted.

I. Whatever is needed to define the topic.

Taking the form of

Repetition,

Obverse, or

Explication.

II. Whatever is needed to establish the topic.

Taking the form of

Example,

Illustration,
Detail (particularization), or
Proof.

III. Whatever is needed to apply the topic.

Taking the form of

Summary,
Consequence, or
Enforcement.

Power in amplification may be gained also by analyzing the well-constructed essays of others. Thus, indirectly, one will learn the value and the means of proper development by noting the application of the principles of paragraph construction in the work he is examining. For this purpose especially let the student make a study of Macaulay. Let him also analyze the editorial paragraphs of the *New York Nation*. Through such exercise he will come to appreciate not only the adequate development of an idea, but also the nice adjustment of particular means to special effects. The finger exercises admit of artistic expression.

Both directly and indirectly, therefore, by constructive work and by analyzing the performances of master craftsmen, the student is brought to the consciousness of the needs and the value of amplification. Let him persist in this somewhat mechanical procedure, and he will soon find that even if at first

his paragraphs appear to be labored and wooden, at least his composition as a whole has been decently clothed. The obtrusive woodenness disappears with increasing skill and facility in handling material. The desired roundness of treatment remains.

III. ANALYSIS OF MODELS

If the analysis of independent paragraphs tends to increase the student's resources of amplification, so, likewise, will the analysis of entire essays tend to improve his power of composition. Such analysis may be directed toward any one of several purposes. It may consider the principle of arrangement which governs in the given essay the ordering of material; it may devote itself to an examination of the literary style of the essay; it may limit its investigation to the manner in which the essay illustrates the special characteristics of some one form of discourse, or some type of that form. Among others, these purposes of analysis have their place. If we confine our attention for the present, however, to an examination of the specimens printed in this book, we may recommend some particular methods of analysis as of especial value in this connection.

In the first place, as these specimens are all examples of Exposition, they might profitably be analyzed in the light of the characteristic features of

that form of discourse. In how far, it might be asked, for example, does each one of them reflect the nature and functions of Exposition? How do they individually conform to the expository mood and method? These primary questions should be answered with precision and detail.

Further analysis might well be directed toward discovering the adaptation of each selection to its intended audience; toward the arrangement and proportioning of parts; toward methods of paragraph development and paragraph functions. The finer qualities of style, moreover, should be discerned; and although matters of composition are of first importance, the thought of the article should receive some consideration and discussion. All of these features need not, of course, be sought in every specimen. The analysis might best parallel and keep pace with the particular constructive work the student is engaged upon.

In particular selections there may be added to these general lines of inquiry special considerations relative to the type of Exposition each one represents. The critical essay, for example, should be investigated not only as a piece of Exposition, but also as an example of Criticism. The special characteristics of that type of writing should serve as the basis of the inquiry. So, too, each example will suggest particular

questions arising from its peculiar type and handling. One might ask, for instance, of the specimen in the appendix entitled "Pancakes," whether or not the material is well proportioned; whether the personal tone is a detriment or a benefit; whether or not the selection affords a unified impression. These are questions of handling the material. The analysis, in other words, may properly consider each selection as a piece of composition in general, governed by rhetorical principles; as an example of Exposition, conforming to the attributes of this division of composition; and as a representative of that phase of Exposition it professes to exemplify.

With reference to the students' compositions printed in the appendix, it may be said that the same procedure holds good. They may be analyzed as strictly as the others. These selections were reproduced not for the sake of the errors they include; certainly not as perfect exponents of the types they illustrate. Their shortcomings ought to furnish as much of profit to the reader as should their excellences. Questions of general and of particular methods employed, of structure, of diction, of expository principles, when applied to these selections, will furnish material for much helpful discussion.

CHAPTER I

THEORY OF EXPOSITION

Nature and Function of Exposition. — Exposition is one of the four forms of discourse, the others being Narration, Description, and Argumentation. This classification, to be sure, is convenient rather than absolute; for one form frequently merges with another. Thus Description is often found in the service of Narration, and Narration in turn acts at times as an auxiliary of Exposition. There is no sharp line of separation. Nevertheless, the several forms in general are for practical purposes kept distinct, as the mood of any given piece of composition is prevaillingly argumentative, descriptive, narrative, or expository. According to these distinctions, therefore, Exposition may be regarded as a separate form of discourse.

Each one of these four forms, taken by itself, has a well-defined aim and scope. Narration recounts incidents, either historical, or fictitious, or both. Description reproduces, by means of language, a picture of concrete objects, real or imagined. Argumentation arranges and enforces proof, both of

fact and of interpretation of fact, in support of a given proposition. Exposition seeks to explain objects or ideas. As types of discourse, these four forms are subject in common to the general principles of composition: unity, coherence, and emphasis. As separate forms, they differ, one from another, in function and in scope.

The function of Exposition is to explain. The word itself means explanation, setting forth the meaning. Given, therefore, an abstract idea, such as The Personal Equation, or a concrete object, such as A Six-cylinder Automobile, it is the office of Exposition to make clear to a definite audience the significance of the one, or the essential nature of the other. For Exposition aims always to elucidate the underlying principles, the intrinsic qualities of its subject.

Exposition differs, therefore, from the other forms of discourse, in this matter of its aim or function. Suppose the subject, The Six-cylinder Automobile, were to be treated by each of these forms in turn. Description would concern itself with portraying a specific six-cylinder car, aiming to create a mental picture, through the agency of words, of the car itself. Narration, again, would devote itself to an account of a single run, or a tour, made by some definite six-cylinder car. The subject in this case

would require some modification, as: My Most Exciting Ride in the Six-Cylinder X. In both description and narrative, a particular, specific car would be in the minds of writer and of reader. Argumentation, in its turn, might consider the superiority of the six-cylinder car to the four-cylinder car, gathering data to present in support of the proposition. Finally, Exposition would endeavor to explain the six-cylinder car in general, its engine, its workings, its manufacture. In so doing, no specific car would be assumed, but rather a typical six-cylinder car, representative of the class. The monogram on the limousine door, the make of horn, would in this treatment be irrelevant. Exposition aims always to discover and to expound, not specific attributes, but general features.

In so doing, Exposition might very helpfully fortify itself with the aid of Description. A word picture of the body of the car, or of the engine, would materially assist in making clear the explanation. But the description in this case must be subordinated to the exposition; in other words, it must be generalized. The typical, rather than a specific car, should be described. With this understanding Exposition gladly avails itself of such assistance. In similar manner, Narration might conceivably be employed. The various forms of discourse may be

of service each to the other. But in this instance, as also in general, Exposition is differentiated from the other three forms by its fundamental purpose. When the purpose in any piece of writing is found to be explanation, the composition may be called expository.

The scope of Exposition is broad. Any subject, evidently, that admits of explanation is fit material for expository treatment. From football to metaphysics the range extends. A brief exposition may be written of a single word, for definition is a form of explanation. Or an elaborate treatise may be composed on the subject of the organs of the human body and their functions. Textbooks, book reviews, newspaper editorials, essays, — both critical and informal, — all these are fundamentally expository. Moreover, Exposition comes close to the material of everyday observation and experience. You may expound your own method of making lantern slides, may construct your individual theory of poetry, may explain how to play tackle. Nothing is too simple nor too intricate in itself to become subject matter for Exposition.

Since the function of Exposition is to explain, since the scope is so broad, it follows that this form of composition has permanent and practical value. In school, in college, in the larger world, ideas and ob-

jects constantly require elucidating. The coach expounds the new football rules, the clergyman defines and interprets his text, the business man explains the qualities of his commodities. Both in speech and in writing exposition is extensively serviceable. Its practical value can hardly be overestimated.

Almost equally great is the æsthetic and intellectual satisfaction derived from adequate exposition. Whether we derive that satisfaction from the pleasure consequent upon creative work of our own, or whether we secure it from our reading of the work of others, it is equally true that the orderly and clear unfolding of an idea, or the systematic explanation of some complicated object, gives us definite pleasure. Literary charm makes Stevenson's essays dear to many readers; but back of the artistry of style, as the foundation for each essay, there is a well-constructed exposition of an idea. *Æs Triplex*, for an example, has a deep central idea which is carefully expounded. Our pleasure in the essay is made up of varying parts of style, thought, and structure. At least a part of our enjoyment finds its source in the structure of the essay, the exposition of the thought. Stevenson's essays have practical and material value. But in addition to the utilitarian service of good exposition in this case, the artistic satisfaction also

becomes apparent. For the resultant practical and æsthetic values, therefore, skill in expository writing is worth acquiring.

The Mood of Exposition. — One who endeavors to explain should be wholly impartial. A partisan explanation amounts to almost a contradiction in terms. For the expositor should not try to win assent to a preconceived view, nor should he endeavor to persuade his readers to any definite course of action. That is the office of Argumentation. The province of Exposition, let us repeat, is to discover the essence of the subject. To do that requires acumen, penetration, and an unbiased judgment. Let the reader later draw whatever inferences he may please. The six-cylinder car may or may not be better than the four-cylinder. The duty of Exposition is done when the explanation is made as fully and as clearly as possible. Therefore, the mood of expository writing should be impartial.

Impartial it may be without being indifferent or impersonal. Interest, even enthusiasm, may rightly become an element of explanation. No lack-luster account of *How to Work One's Way through College*, devoid of all personal coloring, adequately expounds the subject. In this, as in all creative work, personality counts. So that even in a piece of sheer explanation, appealing as it does to the intellect

rather than to the emotions, warmth and color have their place. Bare and largely impersonal a scientific treatise may be, and yet succeed in its aim ; but it need not be so. The chief virtue of lucid exposition does not reside in bald disquisition. On the contrary, if the subject explained is to arouse and to hold the interest of the reader, it should be invested with some of the interest of the writer.

As an aid in securing and maintaining this proper mood, lying as it does somewhere between a static analysis of qualities, and a dynamic employment of that analysis in the service of argument, it is well to acquire at the outset a definite mental point of view. This may most easily be done by deciding on a specific audience for whom the explanation is to be made. In every piece of writing, however academic, this determining on a given audience or body of readers should always precede the composing of material. Otherwise the writer labors vaguely. Especially is such a device of composition efficacious in Exposition. Define your term, explain your subject, for some definite group of readers. In classroom exercises, such an audience may frequently be the class to which the student belongs. But it is advisable to write occasionally for other readers, for young children, for an audience of salesgirls, for a woman's club, adapting the treat-

ment of the essay to the readers, and thereby forming and fixing its mood. This securing a point of view will unify the material, and make consistent the tone of the composition, which otherwise might vary. With these checks on the temper of the essay, the writer is the more easily able to secure and to preserve the proper expository mood.

The Method of Exposition. — As in mathematics a given problem may yield more readily to algebraic treatment than to arithmetical, so in a problem of expository composition, one method of procedure may be more suitable than another. The nature of the problem must decide the choice. In either case, whether the problem is one of mathematics or of composition, the method, however varied, is merely a means to a single end. Exposition recognizes two such general methods of procedure: Division and Definition. By one or the other, often by a judicious combination of both, any given subject may be expounded. The two methods are not opposite in nature, but complementary. As types of Exposition, as well as methods, they are treated more fully in the following chapters. It will be sufficient here briefly to indicate their more practical characteristics.

Division implies classification or analysis. As a method of Exposition it separates a subject into its

component parts, seeking to discover the essence of the subject, its general principles. It is in its aim extensive rather than intensive. If carried to the degree of minute thoroughness, Division becomes scientifically accurate; but for the purpose of literary partition the classification may stop this side of absolute completeness. In either event, however, whether complete or only partial analysis is made, the purpose is the same in kind: to deal with a complex or a compound subject, in an analytical, rather than in a synthetic manner. When a subject, therefore, in order to be most clearly understood, requires to be broken down into its parts, this method, Division, should be employed.

To take a concrete example, suppose the special problem to be the making of a character study of one of the Shakespearean heroines. Here we have all the complexity of human nature, actions and passions commingled, moods and tenses of personality. How are we to expound the character of Desdemona? Obviously the qualities which combine to produce her personality must be analyzed. And whether we begin from a general impression, deductively to work back over the play, accrediting each indication of a phase of character to a given incident; or whether we take each incident as it appears in the course of the action, inductively to

build up a mosaic of characterization, the expository process remains the same. It is a division of a whole into its parts.¹ The purpose of this analysis, let us repeat, is to discover the bearings of the subject, to group the facts. Desdemona's character in its entirety becomes comprehended, as the elements in it are separated and revealed. In this illustration, moreover, it is apparent that thorough, scientific classification would be as impossible as it is unnecessary. Shades of personality in Shakespeare's characters, the fleeting manifestations of individuality, as in real life, elude us.

But although not scientifically complete, yet for purposes of literary composition the aim and the method justify the result. Completeness in this instance is sufficiently approximated if nothing which would fundamentally change our conception of Desdemona's character has been omitted. The nature of this special problem determines, then, the choice of Division as the appropriate method.

Division is subject to rules both of rhetoric and of logic. According to the former, Division must separate the subject in the service of simplicity and clarity. According to the rules of logic, the

¹ Deduction and induction are methods of composition in general, applicable to either of the two methods of Exposition, and not affecting their procedure.

classification must avoid overlapping of parts and "cross division." The divisions of the subject, in other words, must be exclusive, one of the other. Thus, to continue our previous illustration, Desdemona's character might be separated into such "parts" as: tenderness, loyalty, courage, etc. But it would be an error against logic to derive such a list as: staunch, pathetic, "romantic," appealing, etc. For the term appealing might be a division of either of the first two, or even of the third. The division must conform, moreover, to one and only one principle of classification. For example, Desdemona's qualities might be classified as mental, moral, and spiritual — to use the most formal arrangement. It would be an error to divide the subject into: qualities of mind, of spirit, of disposition. For the principle of division here obviously shifts, resulting in cross classification. Division, as a method of Exposition, then, must conform to both rhetorical and logical rules.

This topic is treated more fully in Chapter III.

The other method of Exposition is Definition, the fixing of bounds or limits. In other words, Definition assigns an object its *genus*, or class, and notes its *differentia*, or peculiar qualities. As an expository method, it is the inverse of Division. In its simplest form, Definition may be applied to a single word.

Thus *hound* is defined as "a dog for hunting, especially one hunting by scent," the class being "dog," the distinctive characteristic being specified by the phrase "for hunting, especially one hunting by scent." But whether simple, as in this instance, or involved, as in a more complex subject, Definition follows the same method of procedure: the limits of the subject are declared, the distinguishing characteristics of the subject, within those limits, are specified.

President C. W. Eliot writes on "A New Definition of a Cultivated Man."¹ His subject is somewhat complex. His method is apparent from the title, as it is also discoverable from a reading of the essay itself. It reduces to the fixing of *genus* and *differentia*. Only, the class in this instance being itself in need of elucidation, and the characteristics being numerous and interrelated, the essay is naturally longer, more amplified and developed, than a dictionary definition needs to be. The essential process in the two instances, however, is identical.

It follows that the best practical plan to adopt, when employing Definition as a process, is to begin with a brief, succinct definition of the subject, however intricate in nature it may actually be, however much elaboration it may eventually require. With such a definition in its lowest terms as a *theme*, the

¹ From *Present College Questions*: D. Appleton & Co.

complete definition may be unfolded and expounded with comparative ease. Without such a guiding *theme*, a complex subject becomes extremely baffling. "The Honor System in — College," for instance, requires careful planning if it is to be adequately defined. But the plan is immediately simplified when an initial definition, in a sentence, is composed. "The honor system in — college is the automatic expression of student sentiment." With some such brief definition as a working basis, the complete definition, embodying perhaps the introduction, the nature, the working out of the system, easily grows.

This topic is treated more fully in Chapter II.

The nature of the problem, then, determines the choice of method. One is at once the inverse and the complement of the other. One is primarily analytic, the other is mainly synthetic. Yet after analyzing a subject into its parts, Division frequently and rightly generalizes on the basis of that analysis; and Definition, while synthetic in the main, as frequently classifies a subject in order that it may the more readily construct its generalizations. The order of procedure is reversed in the two processes; each in turn becomes the auxiliary of the other. It is often difficult, therefore, to determine whether any given piece of exposition fundamentally employs

Definition or Division as its method. Nevertheless, the two processes should readily be recognized as distinct from each other, each one performing a separate office. President Eliot's essay contains much classification — Division — in addition to Definition. The latter is the prevailing method. The former is employed as supplementary. Exposition thus avails itself of two distinct but mutually complementary methods, either one of which, in a specific problem, may prevail; both of which contribute, by classification and generalization, to the dominant purpose of Exposition, the exemplification of general principles.

The Forms of Exposition. — The range of subject matter of Exposition being so broad, the types, or forms, are many. These forms vary in their designation, according to the principle of classification adopted. We may, therefore, somewhat arbitrarily classify Exposition according to a principle which has at least a practical justification. There is no recognized absolute scheme of division. The forms named below can all be readily distinguished, even if they need not always be kept separate.

According to such a principle of analysis, then, Exposition may be divided into Definition, Analysis or Division, Explanation of a Process, Expository Narrative, Expository Description, the Informal

Essay, the Critical Essay, Reproductions. This classification is not exhaustive, but suggestive rather, and adequate to our present needs. It will be noted that two of these forms coincide in name with the two methods of Exposition. The method has been raised to the dimensions of a special type which may therefore take its name. But it should be kept clearly in mind that one or the other of the two methods, or a combination of them, is employed in each of the eight forms of Exposition here particularized. In the case of Definition and of Analysis, the method itself dominates the form.

Assuming this list, for practical purposes, to be fairly complete, to include at least the forms most serviceable for academic exercises, we shall devote the following chapters to a consideration of each form in turn, analyzing and defining the separate types, and furnishing illustrations of each. The nature and function of Exposition, as outlined in the first section of this chapter, will be found to reside in every one of the forms discussed. All are types of Exposition, dealing with its subject matter, employing its mood, and availing themselves of its methods.

The following table may serve to indicate more clearly the relationships discussed above :

Exposition :

I. Methods.

1. Division.
 - a. Scientific.
 - b. Literary.
2. Definition.
 - a. Simple.
 - b. Involved.

II. Forms.

1. Definition.
2. Division or Analysis.
3. Explanation of a Process.
4. Expository Narrative.
5. Expository Description.
6. The Informal Essay.
7. The Critical Essay.
8. Reproductions.

MORAL LESSONS OF COLLEGE LIFE¹

"Take heed unto thyself, and unto the doctrine; continue in them: for in doing this thou shalt both save thyself, and them that hear thee."

We are often told that college is a place where men are subject to peculiar temptations. In one sense, I suppose this is true; in another and more important sense, I am confident that it is untrue. The differences between the moral life of the college and the moral life of the world are superficial; the resemblance and the connection between the two are fundamental. The special temptations of college life are substantially the same kinds of temptation that we shall have to face afterward; the special opportunities of college life are opportunities for seeing what the world is really going to want and making ourselves fitted to meet that want.

As I look over the record of the different classes when they come back to their successive reunions, I am impressed with the fact that by far the greater part of their members have fulfilled the promise of their college days, for evil or for good. The man who in his college life was brilliant but weak still suffers from the fatal effects of his weakness in un-

¹ From *Baccalaureate Addresses*: Arthur Twining Hadley, Scribner's, 1907.

dermining the results of his brilliancy. The man who served himself still serves himself. The man who served others continues to serve others. The man who had standards of his own, to which he held through evil report and good report, still continues to maintain those standards amid the vicissitudes of after life. As was the foundation, so is the building. As was the judgment of classmates concerning a man's promise, so is the verdict of the world concerning his performance.

Of course there are some exceptions to this rule. There are men who were young in college, physically or mentally, who after graduation have grown into a fuller measure of power and responsibility. And there are men who were old in college, physically or mentally, who in their undergraduate days seemed stronger than their younger associates but have not kept pace with them in their subsequent growth. But these exceptions are not numerous. As a general rule a man's college life foreshadows with ominous sureness the character that is in store for him hereafter; and the temptations that are commonly regarded as peculiar to his college days are essentially the same as those which he meets all through his active work in any free community.

One of these temptations is that of idleness. Some men come to college without any intention

of hard or serious work. Others, whose intentions are good enough at the beginning, allow themselves to be distracted by the enjoyments and dissipations of the place, until at the end of a somewhat purposeless year they find nothing definite to show in the way of progress. They excuse themselves by saying that college life gives a chance for enjoyment which they may never have again, and that when they go out into the real business of after life they will settle down to work. And sometimes it happens that such men really do settle down — that the sobering influence of the necessity of making a living causes them, when they enter the shop or office or professional school, to work with a steadiness and continuity of which their college life gave no promise. In that case they may have lost nothing except four good years of activity. But it far more frequently happens that the man who was an idler or a trifler in college continues to be an idler and a trifler afterward. The man who has yielded to the temptations of laziness at twenty will continue to find those temptations strong at thirty. The same lack of fixity of purpose which was his bane in college will continue to be his besetting sin in after life.

Far from being the only place where men are exposed to this danger, I believe that college is a place where men have special means of guarding

themselves against it. To almost every man college offers the opportunity of learning to work regularly at a number of routine duties whether he likes them or not, and of concentrating his special efforts on some variety of hard work — scholastic, literary, athletic, or social — where it will be his own fault if he has not sufficient interest in himself and companionship among his fellows to hold him up to a really high standard of achievement. Of course there are some men who are so constituted that they cannot meet the round of routine duties without breaking down, and some to whom no one of the many activities of college life appeals strongly enough to serve as a stimulus. But these men are the exceptions. The average college man has health enough, and brains enough, and interest enough, to make life a training in the regular doing of many things that he cares little about and in the intensely active doing of some things that he cares much about. He who has learned this lesson has laid foundations on which he can build up a strong life instead of a weak one.

A second among the so-called peculiar temptations of college life is that of irresponsibility. Where a number of men live together and know each other well, the temptation is strong upon every man to do as the crowd does—to pursue earnestly whatever

the others pursue and to neglect whatever the others neglect. There is no need of going into particulars. I am sure we can all of us remember countenancing acts of indignity or disorder or inconsiderate disregard of the rights of others which we should have been ashamed even to think of doing alone, but whereof we were quite ready to let the crowd take the responsibility. That we shall continue to do precisely the same things in after life is very improbable. A change of standpoint will make us see the real character of certain acts of disorder or cruelty or meanness to which in the excitement of college life we were more or less blind. But we must not delude ourselves with the supposition that this change of standpoint will mean a change of character. We may stop doing the same things; we are likely to go on to do other things of the same kind. The man whose tale-bearing has made mischief in college will make quarrels in after life. The man who has been content to go with the crowd in society politics, against his better judgment, will go with the crowd in party politics until he becomes the willing tool of the most corrupt machine. The man who thoughtlessly breaks the rules of decency and public order to-day runs a perilous risk of getting into the habit of breaking the ten commandments a few years hence. If your morality is no better

than that of the men about you, be sure that your after life will have no more safeguards than your college life.

Far from being subject to special dangers, you are to-day in possession of special advantages. The community in which you live is small enough and homogeneous enough for you to make your individuality felt, if you care to take the trouble to do it; not necessarily by loud-voiced protest, in season and out of season, against practices which your conscience condemns; but chiefly by living a careful life yourself and reënforcing the lessons of that life by a word here and there, whether in public or in private, spoken where there is a chance of its amounting to something. I have no respect for any one who says that he has to do as the crowd does; and least of all do I respect such a man when he is in a college that gives him so large a chance to make the crowd do as he does. By the habit of quiet action and responsibility for his own conduct, a man in college can achieve independence of character and lay the foundation of moral leadership.

There is one particular form of irresponsibility to which our college community is specially liable—for which the student frequently excuses himself, and is sometimes excused by friends who should know better. I refer to a certain laxity in our

standards of honor. There is no small section of our college community which will condone unfair work in intercollegiate contests when the umpire is not looking, or unfair means of passing examinations by which the vigilance of the authorities can be eluded. There are all kinds of current excuses for this. It is said that the practice is so common that the individual is hardly to blame for following it. If a man is detected and disgraced, he complains of the unfairness when he is singled out for penalty while half a dozen others who have done the same thing have passed without detection. But the man who takes this low view of his obligations is preparing himself for an equally low view of his obligations in after life. The man who finds in the laxity of his fellows an excuse for cheating at football will find many years hence a similar excuse for cheating in business. The man who uses unfair methods for getting an examination mark which he did not earn, because other people are using similar methods, will find exactly the same unfairness in the ways by which his competitors earn money in later life; and if he is content to accept their standards he will go to lengths which will land him in jail if he is found out. Do not be deceived for one moment. The possibility of undetected fraud, the applause given to the expert in cheating, the frequent successes and

infrequent discoveries, are not in any wise peculiar to college life. The man who makes any excuse for deceit pass current with his conscience here is depriving himself of all protection against temptation afterward. The only one who has the right to call himself a gentleman and a Christian is the man who, in spite of all difficulties and temptations, builds up a standard of honor which he holds for himself, whether others hold it or not.

Do you say that this is hard doctrine? It is, at any rate, true doctrine, and Christian doctrine. "Whosoever will come after me, let him deny himself, and take up his cross, and follow me." In relieving man from the burdens which the law placed upon him, the gospel demanded that he should impose upon himself wider duties and obligations toward his fellow men, and take the responsibility of seeing for himself that he fulfilled those duties. Even if we sometimes fail to keep up to this high standard, we must never lower our purposes. Even if we make mistakes and yield to temptations, and fall discouragingly short of our ideals, we must never let those ideals go nor relax our efforts to keep up to them. The whole Christian doctrine of forgiveness demands as the first condition of pardon that a man should recognize the difference between the wrong thing that he has done and the right thing

which he purposes to do. The law was content to set the standard so low that everybody might be expected to keep up to it. The gospel sets the standard infinitely higher — so high that no outside authority can enforce compliance to its demands, and so high that we ourselves often make costly errors in our efforts to reach it. But if we will use our religion aright, we can make our very failures serve as a lesson for the future and as a means of progress in moral understanding.

I am not encouraging you to excuse or condone these failures. The whole habit of making excuses is the relic of a time of moral slavery, when the first object of any man who had done wrong was to try to prove to somebody else that he had *not* done wrong. If a man is his own master, the thing for him to do is to find out exactly what he *has* done, in order to avoid making the same mistake again. In the curiously candid account of his own military achievements which Frederick the Great has left us he says, in substance, summing up one of his earlier campaigns: "The king during these weeks committed almost every fault to which a general is liable. The conduct of his adversary shines out by contrast, and deserves the careful attention of all students of military art. The king himself has many times told me" — so runs the quaintly

impersonal language of the narrative — “that if ever during his later campaigns it has fallen to his lot to achieve any considerable success, it was largely due to the seriousness with which he pondered the lessons derived from a comparison of his own conduct and that of his adversary in this campaign.” It was because Frederick was able to learn lessons of this kind that he, as life went on, became a greater and greater general, and established his kingdom as the leading power in Europe. It was because of the failure to do this that Napoleon, more richly endowed by nature with military genius, nevertheless ended his career in misfortune and ignominy.

In every department of life this honest comparison of what we have actually done with what we might have done is the condition of progress. It is the means of raising our performance to the level of our ideals, instead of lowering our ideals to the level of our performance. “If we say that we have no sin, we deceive ourselves, and the truth is not in us. If we confess our sins, he is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness.” If a man would go forward instead of backward, would do better tomorrow than he did yesterday, he must frankly recognize his own weak or misguided conduct for what it really is, and see how much it falls short

of the standard set by the heroes and saints and martyrs and by Christ himself. Face the facts of your life as it has been, open your mind by the reading of poetry and history and the Holy Scripture to the best possibilities of life as it ought to be, and you will have it in your power to "rise on stepping stones of your dead selves to higher things." The man who is thus truthful with himself may find his whole career, in college and in the world afterward, a hard one. He may find his failures discouraging, the difference between what he means to do and what he does hopelessly wide. But let him be assured that each year and each month and each week witnesses a growth in power far beyond what he himself suspects; and that when the test comes by which his work is to be judged, whether in this life or in the life hereafter, he shall stand forth among the chosen of God.

CHAPTER II

DEFINITION

DEFINITION, already discussed as one of the methods of Exposition, becomes an expository form, or type, when the method dominates the material. In other words, the method so permeates the given piece of explanation as to make the two synonymous. Method and form coincide. What was said of Definition, the method, therefore, holds good as well for Definition, the type. To define an idea is to assign it its *genus*, and attribute to it its *differentia*.

This fixing of class and characteristic qualities is the basis of all definition, and in its lowest terms is called logical definition. Thus President Hadley, writing on *Value*,¹ says, "The value of an article or service is the amount of money which may properly be paid, asked, or offered for it." The class to which value is here assigned is, "the amount of money"; the distinguishing characteristics are, "which may properly be paid, asked, or offered." Logical definition thus becomes the nucleus of more extended, literary definition.

Even in logical definition it frequently happens that the terms in which the definition is expressed

¹ From *Economics*: G. P. Putnam's Sons.

may themselves require some further explanation, in order that their implications may be fully understood, or that their exact shades of meaning may be appreciated. The *genus* may require more than a single term adequately to denote it, or that term itself may stand in need of elucidation. The *differentia* may advantageously employ a series of distinguishing terms. Even so, the fundamental, logical process remains unchanged.

Whether simple or elaborate, logical definition should conform to four rules: 1. Exclude from the class all that does not belong in the class. 2. Include in the class all that does belong in the class. 3. Express the definition in terms simpler and more familiar than the term defined. 4. Avoid using in the definition the name, or any derivative of the name, of the thing defined. Measured according to these rules, the definition quoted above will be found strictly to conform. The word "properly" excludes from the class any money that might be "paid, asked, or offered," without sufficient justification. The definition is careful to include the terms, "paid, asked, or offered," to cover all possible contingencies. The terms of the definition are all simple and familiar. The word "value" nowhere intrudes. These four rules serve, then, as a valuable check on all definition of terms.

Logical definition, serviceable as a basis, remains only the nucleus of extended literary definition. The explanation of an abstruse or complex idea must be elaborated in order that the reader may grasp it in its entirety. Such terms, for example, as "romantic," "imagination," "poetry," and the like, cannot be adequately defined by logical definition alone. They require elucidating. Logical definition in such instances must be supplemented.

This supplementary process may adopt any one or more of several forms. One of the commonest and most efficacious of these is the use of examples and concrete illustrations. This method is obviously of special value when the idea to be defined is abstract or difficult of comprehension. "Pathos," for an instance, is a somewhat obscure term best understood perhaps in its concrete manifestations. So Coventry Patmore, defining the term, says: "There are few things so pathetic in literature as the story of the supper which Amelia, in Fielding's novel, had prepared for her husband, and to which he did not come, and that of Colonel Newcombe becoming a Charter-house pensioner."¹ By such means as this pathos is defined and understood. The abstract is translated by the concrete.

Another method of supplementing the definition

¹ *Pathos*, from *Principle in Art*. London. George Bell & Sons.

is by drawing distinctions, and by revealing similarities. Two ideas, similar in general, may have an element of sharp distinction. It is in the discovering and denoting of this distinction that the value of this part of the method resides. The two ideas, it should be noted, must have a strong basis of similarity in general; otherwise the point of departure has no significance. To use the same illustration, Coventry Patmore draws the distinction between pathos and pity. "Pity, then," he says, "differs from pathos in this: the latter is simply emotional, and reaches no higher than the sensitive nature; pity is helpful, and is not deadened or repelled by circumstances which disgust the simply sensitive nature; and its ardor so far consumes such to merely emotional sympathy, that the person who truly pities finds the field of pathos extended far beyond the ordinary limits of the dainty passion which gives tears to the eyes of the selfish as well as the self-sacrificing."¹ Here the two terms have much in common; their distinguishing feature serves to define them.

The converse of this method is the revealing of similarities. Two ideas, dissimilar in the main, are shown to have an element of resemblance. Here it is the likeness existing in two unlike terms or objects

¹ *Ibid.*

which serves to develop the definition. "The soul of pathos, like that of wit, is brevity."¹ So states this illustrative definition. By antithesis and by analogy, therefore, logical definition may be built up and fortified.

A further method of supporting initial logical definition is found in the use of generalized description, that is, description of the type rather than of a specific object. By this means an intricate subject may be clarified, as in the illustration given in Chapter I, of the six-cylinder automobile. A brief description of a typical six-cylinder car would go far towards making clear an extended definition of the term. This method, however, will be given fuller treatment in a later chapter, where it will be discussed as one of the individual forms of Exposition.

By a judicious use of these aids to logical definition, any idea, however involved, should the more readily be defined. In practice, moreover, it will be found useful to record your successive opinions concerning the subject, seeking to make the final definition of the subject the result of a series of partial or trial definitions. For the complete definition must always be the well-arranged accumulation of these trial definitions. The subject, if at all complex, will separate itself into stages corresponding

¹ *Ibid.*

to these divisions of the definition as a whole. It is well, therefore, in organizing your material, to make a record of these stages as the definition proceeds, including whatever illustrations, examples, similarities, and differences occur to you. So will your definition be finally constructed rationally, growing by accretions, corrections, and enlargement.

WHAT IS A NATION?¹

What constitutes a Nation? There is perhaps no more difficult and perplexing question for the student of historical development to answer. Politically and legally there is an accepted definition that meets the requirements of social and political intercourse. "A nation is an organized community within *a certain territory*; or, in other words, there must be a place where its sole sovereignty is exercised,"² Woolsey says, which is comprehensive enough to define the legal and political status of nationals; and the same principle is applied by Cooley, who says, "The word nation (in America) is applied to the whole body of the people embraced within the jurisdiction of the Federal Government."³ When we leave the precise sphere of law and attempt a sociological interpretation, precision is replaced by vagueness. "Among the French a nationality is regarded as the work of history, ratified by the will of man. The elements composing it may be very different in their origin. The point of departure is of little importance; the only essential thing is

¹ From *The American People*: A. M. Low, Houghton Mifflin Co., 1911.

² Woolsey: *Introduction to International Law*, p. 62.

³ Cooley: *A Treatise on the Constitutional Limitations*, p. 3. Cf. Story: *Commentaries on the Constitution*, Vol. I, p. 192.

the point reached," is a French definition.¹ "A nation," says Ward, "may be defined as a body of population which its proper history has made one in itself, and as such distinct from all others;"² which is a definition entirely too general. In fact, it is somewhat curious that a subject so important as this has received such scant treatment at the hands of writers; but perhaps usage has given the word a conventional meaning which connotes an economic and political state popularly requiring no analysis. Yet it is a point that must be definitely determined. Europeans frequently deny that the American people are a Nation. They are, many European writers assert, a congeries of peoples, a mixture of races, an ethnic collection, but as yet they have not been infused by a spirit of nationality. "A few years ago the American Protestant Episcopal Church was occupied at its Triennial Convention in revising its liturgy. It was thought desirable to introduce among the short-sentence prayers a prayer for the whole people; and an eminent New England divine proposed the words, 'O Lord, bless our nation.' Accepted one afternoon on the spur of the moment, the sentence was brought up next

¹ Lavissee: *General View of the Political History of Europe*, p. 147.

² Ward: *A History of English Dramatic Literature*, Vol. I, Introduction, p. xvi.

day for reconsideration, when so many objections were raised by the laity to the word 'nation,' as importing too definite a recognition of national unity, that it was dropped, and instead there were adopted the words, 'O Lord, bless these United States.' To Europeans who are struck by the patriotism and demonstrative national pride of their transatlantic visitors, this fear of admitting that the American people constitute a nation seems extraordinary." ¹

To-day there would be less objection raised in any convention, lay or religious, to the use of the word Nation; but one is impressed by the timidity displayed by Americans in declaring that there is an American Nation. It is now no longer open to question, they assert, that politically and materially the people on that part of the North American continent geographically and politically known as the United States constitute a Nation; they use the term as frequently and invest it with the same meaning as the English do when they talk and write of the English Nation; they resent the suggestion implied by non-nationality, that is, a divided political allegiance or an inarticulate spirit of patriotism; but they hesitate to declare that they have arrived at nationality in the widest and fullest sense of the

¹ Bryce: *The American Commonwealth*, Vol. I, p. 15.

word. Difficult as it is scientifically to determine what constitutes a Nation, it is not impossible, I believe, to ascertain whether an organized society is merely a collection of individuals bound together by material considerations or is infused with the spirit of nationality and held in union by something more substantial and more spiritual than the selfish purpose of resisting aggression or waging conquest or making money.

In an endeavor to find an answer to the question, "Is there an American Type?" the *New York Sun* said (May 25, 1908):

In the consideration of this question it is important to avoid the confusion of nation with race which is so often met with. In common parlance, race is a vague word, for we use it, first, to distinguish men from other animals, speaking as we do of the human race; next, to differentiate various branches of the human family, speaking, for example, of the Aryan, Semitic, and other races; then we employ it for subdividing Aryans into Teutonic, Celtic, and Slavic races; and again for subdividing Teutonic races into English, German, Dutch, and Norse. Race, in other words, may mean half a dozen kinds of division, so that we cannot identify it with nationality. Another bar to such identification is that while a Jew can no more change his race than an Ethiopian can his

skin, he can assume English, French, or American nationality with very little trouble. . . .

Nationality, then, is something more and something less than race. It is complex, it is mutable, and compared with race it is modern. As Professor Pollard, of University College, London, has pointed out, English national character did not exist when the Teutonic invaders of Britain left the shores of Germany. The tribes which migrated were no more distinct from those that stayed behind than were the Pilgrim Fathers, who settled New England, from the Puritans of the Long Parliament. In both cases the different national character is due to a different environment and the interaction thereof upon heredity. In a word, nationality is the effect rather than the cause of history. It is not a thing to be assumed without discussion or proof, like a definition in geometry; it is a mass of acquired characteristics, each of which has its definite and more or less ascertainable causes. One of these causes is the home which wanderers, weary of wandering, make for themselves. They settle on the soil and the soil grips them. Their abode becomes fixed and so does their horizon. The stranger within their gates becomes a neighbor; the bonds with distant kinsmen are relaxed. Territorial proximity replaces that of blood as the basis of human society. The

genus loci casts its spell over the emigrant; it includes the effects of climate and the results of previous occupation. The Goth who conquers Italy becomes an Italian; the Goth who conquers Spain becomes a Spaniard. The Frank who settles in France becomes a Frenchman, while he who remains at home continues a German. Subtler still is the influence of climate and geographical conditions. It used to be said more frequently than it is now that the Yankee was developing the same features, the high cheek bones, the prominent nose, the straight, lank hair, and even somewhat of the color of the American Indians whom he displaced. However this may be, there is no doubt about the intellectual and moral differentiation of the average American from the average Englishman.

We arrive then at the conclusion that at the beginning of the twentieth century, just as the national unification of the United States is far advanced, so also has the intellectual and moral, if not also the physical, differentiation of Americans from Britons been emphasized. We may, therefore, with more and more correctness speak of an American type.

Note here that the *Sun* contents itself with an American "type," but displays that same reluctance, previously marked, to assert that the "type," as

the result of the influences it has mentioned, and some even more important which it has omitted, has evolved into nationality.

A modern American historian is equally timorous in accepting the fact of American nationality. "In recent years," says Channing, "historical societies have been founded for the express purpose of exploiting the virtues of immigrants of particular races and creeds, to secure for this element or that 'its due place in history.' A recent writer, indeed, contends that Julia Ward Howe's descent from General Marion 'made a battle hymn her natural expression.' It is difficult to define American or Irishman. Is the place of a man's birth the determining factor? Is any man born in Ireland an Irishman? Was the Duke of Wellington an Irishman? The case of James Logan, Penn's agent, is to the point; he was born in Lurgan, in the northern part of Ireland, while his parents were temporarily residing there; they had come from Scotland and passed the remainder of their days in England, while he lived and labored in America for more than half a century, — was he a Scot, an Irishman, a Scotch-Irishman, or an American? The American Nation is composed of so many elements that one man may be descended from half a dozen different stocks and as many religions. Shall an historical

society belonging to each one of these races and religions claim the distinguished personage for its own? Names are an insecure guide in tracing ancestry. For instance, a Frenchman named Blondpied settled in New England; his sons became respectively Blumpey and Whitefoot; and Israel Israel of Pennsylvania was not a Jew at all, but a Quaker.”¹

It would seem as if Mr. Channing, by the very question he asks, had settled all doubts. The place of a man's birth, it is obvious, can in no sense be a determining factor; for it would surely be a fanciful stretch of the imagination to hold that a child born in Russia of American parents, brought to America when three weeks old, unable to speak a word of Russian, is to be accounted a Russian. One does not like to dispose of a serious question by treating it as a jest, but is it not just as pertinent to assume that the hypothetical American child born in Russia is a Russian as to say that a child born on board ship is a sailor? We should have heard less of the efforts of historical societies to obtain for certain races their “due place in history” had it not been for the political advantage hoped to be gained, as we shall see later.

It is perhaps easier to begin our investigation by

¹ Channing: *A History of the United States*, Vol. II, p. 241, n. 2.

a negative attack. Not religion, not language, not common allegiance, not a political system in themselves alone make for nationality; not even marked racial traits that set a people apart from all others. Are the Jews a Nation? Bound together by religious and social observances, by peculiar circumstances an infusible people and retaining their racial characteristics, their descent and traditions unbroken, they remain to-day, as they have existed for centuries, a People, but not a Nation. Are the Negroes of North America a Nation? Obviously the answer must be that they are not, and the explanation will perhaps be offered that they are a part of a greater nation and derive their nationality from the stem to which they have attached themselves, as the ivy its sustenance from the oak. Yet the explanation does not suffice. Popular instinct, which is often intuitively more correct than the reasoned investigation of science, has placed the Negro where his present development has brought him by speaking of the "Negro Race," but never of the "Negro Nation." Are the Poles a Nation? Their kingdom dismembered, hawked about from sovereign to sovereign to satisfy dynastic ambitions, forced to abandon their religion, and their language placed under the ban, Poland as a political entity no longer exists; still no one questions that there is to-day

a Polish people in whom the spirit of nationality lives as vitally as it did when John Sobieski's "*Non nobis, non nobis, Domine exercituum, sed nomini Tuo da gloriam*" was the inspiration to break the power of the Turks before Vienna.

Yet again, we may be told that nationality cannot exist unless it is founded upon a common religion and a literature of history and tradition, that in the struggles and triumphs of the past is the cohesive power to instill into a people patriotism and make of them a Nation. This theory collapses when we turn to Iceland, where for a thousand years a people enjoyed independence, *quasi*-independence, and autonomy, who have a wealth of tradition in which to seek inspiration and a literature which is a part of the world's heritage, for the genesis of all European literature is the Norse Sagas. There is to-day no country whose people are so little vexed by religious differences as Iceland, and where, with such few exceptions that they are negligible, a whole people are members of the same church. Are the Icelanders a Nation? Once again the obvious answer must be in the negative.

What, then, constitutes a Nation, and how are we to determine whether the American people to-day are a Nation or merely a People? The elements that go to constitute a Nation are many, and all

must be present to form nationality. These elements are: an unchallenged possession of the country from which a people derive their national name; a common attachment to the political and social system that they have created or that has descended to them; a belief in their own strength and invincibility; a common language — one language that is the universal means of communication between the people no matter how widely they are separated, which is alone officially recognized in courts and legislatures; a spirit that animates men to strive for the advancement and higher development of themselves and their country and to see in such development their own advantage; a universality of religion or a tolerance of religion that makes religion a matter of conscience between man and man and not under the control of the state; a literature that is truly national,—*i.e.* that is based on heroic achievement or a struggle in defense of an ideal, or to widen an idealistic conception; a dominant virility that enables a people by imposing their own civilization to absorb and assimilate into themselves aborigines and aliens so that they become a part of, and do not remain apart from, the dominant race; uniform — it might almost be termed a stereotyped — code of morals and manners; so that in language as in thought, men find the same

forms of expression, and expression finds the same form of action. Morality is not merely a matter of latitude, and there is no meridian of ethics; he who utters a sublime thought has a Nation for his audience; a thing disgraceful is not condoned because morals are local or conventions topical.

Many of these elements are combined in the one word Patriotism, a word convenient enough for ordinary use if no attempt is made to be scientifically exact or analytic. Without patriotism no nation can exist, but patriotism is not everything. A man may heroically fight for his country against a foreign foe or a despotic ruler or to resist an oligarchy, and he is acclaimed a patriot; yet he may be so illiberal in religion, for instance, that he checks instead of stimulates nationality. Without patriotism there can be no nationality, but patriotism alone never made a nation nor kept the spirit of nationality alive.

CHAPTER III

ANALYSIS

ANALYSIS, or Division, already discussed in Chapter I as an expository method, becomes an expository type when the method permeates the material. When the purpose, that is, of a given piece of Exposition is to explain a subject mainly by revealing the constituent elements of which it is composed, that piece of Exposition is called Analysis. The method and the form are commensurate. So that what was said of Division, the process, holds good as well for Division, or Analysis, the type. Analysis aims to make a partition of the given subject, and to reveal the relationship of part to part. As one of the branches of Exposition, Analysis is naturally invested with the general expository purpose, to explain the essence or gist of the subject; wherefore this branch makes a partition of the subject, to the end of clarifying it as a whole. The method, thus clothed with the function of Exposition in general, becomes the special form, or type, called Analysis.

As in the corresponding form of Definition, so also in Analysis there is a nucleus, or core, called

in this case logical analysis. This is analysis in its lowest terms, the scientific classification of a subject into its component parts. Thoroughness is here essentially the ideal: the sum of the parts should equal the whole. And the whole, in order to be exactly classified, must undergo somewhat extended division and subdivision. Accuracy and completeness constitute the twofold aim of logical analysis.

In order to secure this aim, logical analysis avails itself of a few guiding principles which can be stated in the form of rules: 1. Maintain one principle of classification throughout, in so far as the main divisions are concerned. Subdivisions may follow principles different from that one which governs the main division. 2. Keep the divisions mutually exclusive. 3. Make the classification complete, so that the whole may equal the sum of all its parts. 4. Avoid such classification as results in an equation between one division and the whole subject — be sure that an actual division has been effected.

These four rules will be found correctly exemplified, to use a ready illustration, in Professor Genung's *The Working Principles of Rhetoric*, Chapter II, Book I. That chapter concerns itself with the qualities of Style. (Style in general, the subject of Book I entire, is divided into: nature and bearings of style; qualities of style.) In Chapter II, Style

is classified according to the principle stated in the heading of the chapter — the principle of Qualities. And this principle is maintained throughout. The qualities given are Clearness, Force, and Beauty. Each one of these qualities is subdivided according to a single principle, but independent of the principle governing the main divisions — a process which in no way conflicts with the main classification. The three qualities so distinguished, moreover, are exclusive one of another. Clearness does not include Beauty; nor Beauty, Force. In the third place, so far as a subject inevitably so unscientific can be put to the test, the classification is complete. All major qualities of style will be found to be gathered up into these three. Finally, it is apparent that an actual division has taken place; no one quality is alone the equivalent of Style itself. The analysis conforms in all respects with the logical rules governing this operation.

Logical analysis is at the center of all analysis. But some subjects do not properly require, or may not submit to, quite so exacting a process. They may well employ the same method, but are satisfied with less complete results. Convenient partition replaces exhaustive classification. This phase of division may be called literary analysis in distinction to logical. Here, although the logical rules must still

be followed, some flexibility in the analysis is permitted. The divisions must be made in accordance with a single principle of classification, but they may disregard the scientific ideal of twofold analysis; and by enlarging the number of main divisions, may avoid such minute and extended subdivisions as would otherwise become imperative. This larger number of main divisions, however, should be significant, should satisfy the sense for completeness, and should avoid overlapping of parts. The rules still apply, but the ideal changes. In literary analysis the purpose is to make a complex or a compound subject more readily understood, and this purpose can usually be accomplished more successfully by a significant partition than by an exhaustive classification.

So Pater, in his essay on *Wordsworth*,¹ begins with a statement of the "absolute duality between higher and lower moods" which he discovers in the poet's work. Here at once we have a realization of the twofold nature of the subject. Had Pater proceeded in this manner he would have given an example of scientific logical analysis. He chose, however, for his own purpose, to limit himself to an analysis of Wordsworth's excellences, the "higher moods," thus declaring his intention of attempting, not a

¹ *Appreciations*, The Macmillan Co., New York, 1906.

complete classification of the subject, but a literary analysis of a more restricted nature, a partition. With that declaration made, Pater proceeds in his analysis with the following broad divisions of the characteristics of Wordsworth's poetry: "the sense of a life in natural objects"; "man as part of nature"; "profound imaginative power"; etc. The main divisions are more numerous than scientific classification might approve. The subdivisions, on the other hand, frequently amount to illustrations of the main divisions, and are comparatively few in number. Nevertheless, the partition of the subject satisfies the sense for completeness, and the parts themselves are significant divisions. The selective principle, moreover, is single. There is no overlapping of parts. The rules of logical analysis are conserved; the purpose of literary analysis, moreover, is attained.

It ought to be noted, further, that in this illustration just employed, one partition of the subject appears to follow naturally from the one preceding. "Man as part of nature" follows very naturally after "the sense of a life in natural objects." There is, in other words, a logical sequence of thought governing the arrangement of divisions, and in effect determining the principle of selection. This brings us to the matter of arrangement, a matter of general

concern to all forms of composition, but of special applicability here.

This organization of the parts of an analysis is strictly matter of rhetoric, supplementing the logical principles previously considered. The value of such rhetorical supplementing is seen immediately in this matter of ordering the parts after the subject has been analyzed. Suppose that Pater, for instance, having made his division of Wordsworth's excellences, had arranged those divisions in the following order: "man as part of nature"; "profound imaginative power"; "the sense of life in natural objects"; etc. Compared with the arrangement he did adopt, this is seen at once to be greatly inferior. It lacks that continuity of thought which is so striking in Pater's own arrangement. Ordering the divisions, therefore, becomes an important consideration in effective Analysis.

Pater has in this instance availed himself of the inherent relationship of thought existing in the several divisions as made. Note further that in effect this relationship serves also to influence the choice of a selective principle. The divisions are not only well arranged, but the perception of the relationship which governs their arrangement prompted Pater to make those divisions. The connection in thought between "a sense of life in natural

objects" and "man as part of nature" caused Pater to place those two elements in the order given, and that same thought-connection probably led him to include these two among his divisions of the subject. The articulation of parts, therefore, has this two-fold and important structural function to perform.

This function should consequently be borne in mind when the matter of arrangement is considered. Each subject requires its individual method of organization, and will benefit in its complete effect to the extent to which the arrangement seems best adapted to the material. Principles of arrangement, in a word, should conform to the individual nature of the problem, varying as the subject itself varies from other subjects. It will be sufficient, perhaps, merely to name a few other serviceable methods of arrangement, such, for example, as the arrangement by cause and effect, by contrast, by continuity in time or relationship in place, and by the simple to the complex. These among others will be found exemplified in different types of Analysis. The careful choice of an appropriate system of arrangement will go far toward increasing the effectiveness of the explanation.

THE PLEASANTNESS OF AMERICAN LIFE¹

I have never met a European of the upper or middle classes who did not express astonishment when told that America was a more agreeable place than Europe to live in. "For workingmen," he would answer, "yes; but for men of education or property, how can a new rough country, where nothing but business is talked, and the refinements of life are only just beginning to appear, how can such a country be compared with England or France or Italy?"

It is nevertheless true that there are elements in the life of the United States which may well make a European of any class prefer to dwell there rather than in the land of his birth. Let us see what they are.

In the first place there is the general prosperity and material well-being of the mass of the inhabitants. In Europe, if an observer takes his eye off his own class and considers the whole population of any one of the greater countries (for I except Switzerland and parts of Scandinavia and Portugal), he will perceive that by far the greater number lead very laborious lives, and are, if not actually in want of the necessities of existence, yet liable to fall into

¹ From *The American Commonwealth*, James Bryce, The Macmillan Co.

want, — the agriculturists when Nature is harsh, the wage-earners when work is scarce. In England the lot of the laborer has been hitherto a hard one, — incessant field toil, with rheumatism at fifty and the workhouse at the end of the vista; while the misery massed in such cities as London, Liverpool, and Glasgow is only too well known. In France there is less pauperism, but nothing can be more pinched and sordid than the life of the bulk of the peasantry. In the great towns of Germany there is constant distress and increasing discontent. The riots of 1886 in Belgium told an even more painful tale of the wretchedness of the miners and artisans there. In Italy the condition of the rural population of Lombardy and Venetia, as well as of the southern provinces, seems to grow worse, and fills statesmen with alarm. Of Russia, with her eighty millions of ignorant peasants living in half barbarism, there is no need to speak. Contrast any one of these countries with the United States, where the working classes are as well fed, clothed, and lodged as the lower middle class in Europe, and the farmers who till their own land (as nearly all do) much better, where a good education is within the reach of the poorest, where the opportunities for getting on in one way or another are so abundant that no one need fear any physical ill but disease or the results of his

own intemperance. Pauperism already exists, and increases in some of the larger cities, where drink breeds misery, and where recent immigrants, with the shiftlessness of Europe still clinging round them, are huddled together in squalor. But outside these few cities one sees nothing but comfort. In Connecticut and Massachusetts the operatives in many a manufacturing town lead a life far easier, far more brightened by intellectual culture and by amusements, than that of the clerks and shopkeepers of England or France. In cities like Cleveland or Chicago one finds miles on miles of suburb filled with neat wooden houses, each with its tiny garden plot, owned by the shop assistants and handicraftsmen who return on the horse cars in the evening from their work. All over the wide West, from Lake Ontario to the Upper Missouri, one travels past farms of two to three hundred acres, in every one of which there is a spacious farmhouse among orchards and meadows, where the farmer's children grow up strong and hearty on abundant food, the boys full of intelligence and enterprise, ready to push their way on farms of their own, or enter business in the nearest town, the girls familiar with the current literature of England as well as of America. The life of the new emigrant in the farther West has its privations in the first years, but it is brightened

by hope, and has a singular charm of freedom and simplicity. The impression which this comfort and plenty makes is heightened by the brilliance of the air and by the look of freshness and cleanness which even the cities wear, — all of them except the poorest parts of those few I have referred to above. The fog and soot flakes of an English town, as well as its squalor, are wanting; you are in a new world, and a world which knows the sun. It is impossible not to feel warmed, cheered, invigorated, by the sense of such material well-being all around one, impossible not to be infected by the buoyancy and hopefulness of the people. The wretchedness of Europe lies far behind; the weight of its problems seems lifted from the mind. As a man suffering from depression feels the clouds roll away from his spirit when he meets a friend whose good humor and energy present the better side of things and point the way through difficulties, so the sanguine temper of the Americans, and the sight of the ardor with which they pursue their aims, stimulates a European, and makes him think the world a better place than it had seemed amid the entanglements and sufferings of his own hemisphere.

To some Europeans this may seem fanciful. I doubt if any European can realize till he has been in America how much difference it makes to the

happiness of any one not wholly devoid of sympathy with his fellow-beings, to feel that all round him, in all classes of society and all parts of the country, there exist in such ample measure so many of the external conditions of happiness, — abundance of the necessities of life, easy command of education and books, amusements and leisure to enjoy them, comparatively few temptations to intemperance and vice.

The second charm of American life is one which some Europeans will smile at. It is social equality. To many Europeans the word has an odious sound. It suggests a dirty fellow in a blouse elbowing his betters in a crowd, or an ill-conditioned villager shaking his fist at the parson and the squire; or, at any rate, it suggests obtrusiveness and bad manners. The exact contrary is the truth. Equality improves manners, for it strengthens the basis of all good manners, — respect for other men and women simply as men and women, irrespective of their station in life. Probably the assertion of social equality was one of the causes which injured American manners forty years ago; for that they were then bad, at least among townsfolk, can hardly be doubted, in face of the testimony, not merely of sharp tongues like Mrs. Trollope's, but of calm observers like Sir Charles Lyell and sympathetic

observers like Richard Cobden. In those days there was an obtrusive self-assertiveness among the less refined classes, especially towards those who, coming from the Old World, were assumed to come in a patronizing spirit. Now, however, social equality has grown so naturally out of the circumstances of the country, has been so long established, and is so ungrudgingly admitted, that all excuse for obtrusiveness has disappeared. People meet on a simple and natural footing, with more frankness and ease than is possible in countries where every one is either looking up or looking down.¹ There is no servility on the part of the humbler, and if now and then a little of the "I am as good as you" rudeness be perceptible, it is almost sure to proceed from a recent immigrant, to whom the attitude of simple

¹ A trifling anecdote may illustrate what I mean. In a small Far Western town the station master lent me a locomotive to run a few miles out along the railway to see a remarkable piece of scenery. The engine took me and dropped me there, as I wished to walk back, — much to the surprise of the driver and stoker, for in America no one walks if he can help it. The same evening, as I was sitting in the hall of the hotel, I was touched on the arm, and turning round found myself accosted by a well-mannered man, who turned out to be the engine driver. He expressed his regret that the locomotive had not been cleaner and better "fixed up," as he would have liked to make my trip as agreeable as possible, but the notice given him had been short. He talked with intelligence, and we had some pleasant chat together. It was fortunate that I had resisted in the forenoon the British impulse to bestow a gratuity.

equality has not yet become familiar as the evidently proper attitude of one man to another. There is no condescension on the part of the more highly placed, nor is there even that sort of scrupulously polite coldness which one might think they would adopt in order to protect their dignity. They have no cause to fear for their dignity, so long as they do not themselves forget it. And the fact that your shoemaker or your factory hand addresses you as an equal does not prevent him from respecting, and showing his respect for, all such superiority as your birth or education or eminence in any line of life may entitle you to receive.

This naturalness of intercourse is a distinct addition to the pleasure of social life. It enlarges the circle of possible friendship, by removing the *gêne* which in most parts of Europe persons of different ranks feel in exchanging their thoughts on any matters save those of business. It raises the humbler classes without lowering the upper,—indeed, it improves the upper no less than the lower, by expunging that latent insolence which deforms the manners of so many of the European rich or great. It relieves women in particular, who in Europe are specially apt to think of class distinctions, from that sense of constraint and uneasiness which is produced by the knowledge that other women with

whom they come in contact are either looking down on them, or at any rate trying to gauge and determine their social position. It expands the range of a man's sympathies, and makes it easier for him to enter into the sentiments of other classes than his own. It gives a sense of solidarity to the whole nation, cutting away the ground for all sorts of jealousies and grudges which distract people, so long as the social pretensions of past centuries linger on, to be resisted and resented by the leveling spirit of a revolutionary age. And I have never heard native Americans speak of any drawbacks corresponding to and qualifying these benefits.

There are, moreover, other rancors besides those of social inequality whose absence from America brightens it to a European eye. There are no quarrels of churches and sects. Judah does not vex Ephraim, nor Ephraim envy Judah. No Established Church looks down scornfully upon Dissenters from the height of its titles and endowments, and talks of them as hindrances in the way of its work. No Dissenters pursue an Established Church in a spirit of watchful jealousy, nor agitate for its overthrow. One is not offended by the contrast between the theory and the practice of a religion of peace, between professions of universal affection in pulpit addresses and forms of prayer,

and the acrimony of clerical controversialists. Still less, of course, is there that sharp opposition and antagonism of Christians and anti-Christians which lacerates the private as well as public life of France. Rivalry between sects appears only in the innocent form of the planting of new churches and raising of funds for missionary objects, while most of the Protestant denominations, including the four most numerous, constantly fraternize in charitable work. Between Roman Catholics and Protestants there is little hostility, and sometimes even coöperation for a philanthropic purpose. The skeptic is no longer under a social ban, and discussions on the essentials of Christianity and of theism are conducted with good temper. There is not a country in the world where Frederick the Great's principle, that every one should be allowed to go to heaven his own way, is so fully applied. This sense of religious peace as well as religious freedom all around one is soothing to the weary European, and contributes not a little to sweeten the lives of ordinary people.

I come last to the character and ways of the Americans themselves, in which there is a certain charm, hard to convey by description, but felt almost as soon as one sets foot on their shore, and felt constantly thereafter. They are a kindly people.

Good-nature, heartiness, a readiness to render small services to one another, an assumption that neighbors in a country, or persons thrown together in travel, or even in a crowd, were meant to be friendly rather than hostile to one another, seem to be everywhere in the air, and in those who breathe it. Sociability is the rule, isolation and moroseness the rare exception. It is not that people are more vivacious or talkative than an Englishman expects to find them, for the Western man is often taciturn, and seldom wreathes his long face into a smile. It is rather that you feel that the man next you, whether silent or talkative, does not mean to repel intercourse, or convey by his manner his low opinion of his fellow-creatures. Everybody seems disposed to think well of the world and its inhabitants, — well enough at least to wish to be on easy terms with them and serve them in those little things whose trouble to the doer is small in proportion to the pleasure they give to the receiver. To help others is better recognized as a duty than in Europe. Nowhere is money so readily given for any public purpose; nowhere, I suspect, are there so many acts of private kindness done, — such, for instance, as paying the college expenses of a promising boy, or aiding a widow to carry on her husband's farm; and these are not done with ostentation. People

seem to take their own troubles more lightly than they do in Europe, and to be more indulgent to the faults by which troubles are caused. It is a land of hope, and a land of hope is a land of good humor. And they have also — though this is a quality more perceptible in women than in men — a remarkable faculty for enjoyment, a power of drawing more happiness from obvious pleasures, simple and innocent pleasures, than one often finds in overburdened Europe.

As generalizations like this are necessarily comparative, I may be asked with whom I am comparing the Americans. With the English, or with some attempted average of European nations? Primarily I am comparing them with the English, because they are the nearest relatives of the English. But there are other European countries, such as France, Belgium, Spain, in which the sort of cheerful friendliness I have sought to describe is less common than it is in America. Even in Germany and German Austria, simple and kindly as are the masses of the people, the upper classes have that *roideur* which belongs to countries dominated by an old aristocracy, or by a plutocracy trying to imitate aristocratic ways. The upper class in America (if one may use such an expression) has not in this respect differentiated itself from the character of the nation at large.

If the view here presented be a true one, to what causes are we to ascribe this agreeable development of the original English type, — a development in whose course the sadness of Puritanism seems to have been shed off?

Perhaps one of them is the humorous turn of the American character. Humor is a sweetener of temper, a copious spring of charity, for it makes the good side of bad things even more visible than the weak side of good things; but humor in Americans may be as much a result of an easy and kindly turn as their kindliness is of their humor. Another is the perpetuation of a habit of mutual help formed in colonial days. Colonists need one another's aid more constantly than the dwellers in an old country, are thrown more upon one another, even when they live scattered in woods or prairies, are more interested in one another's welfare. When you have only three neighbors within five miles, each of them covers a large part of your horizon. You want to borrow a plow from one; you get another to help you to roll your logs; your children's delight is to go over for an evening's merrymaking to the lads and lasses of the third. It is much pleasanter to be on good terms with these few neighbors; and when others come one by one, they fall into the same habits of intimacy. Any one

who has read those stories of rustic New England or New York life which delighted the English children of thirty years ago — I do not know whether they delight children still, or have been thrown aside for more highly spiced food — will remember the warm-hearted simplicity and atmosphere of genial good will which softened the roughness of peasant manners and tempered the sternness of a Calvinistic creed. It is natural that the freedom of intercourse and sense of interdependence which existed among the early settlers, and which have existed ever since among the pioneers of colonization in the West as they moved from the Connecticut to the Mohawk, from the Mohawk to the Ohio, from the Ohio to the Mississippi, should have left on the national character traces not effaced even in the more artificial civilization of our own time. Something may be set down to the feeling of social equality, creating that respect for a man as a man, whether he be rich or poor, which was described a few pages back, and something to a regard for the sentiment of the multitude, — a sentiment which forbids any man to stand aloof in the conceit of self-importance, and holds up geniality and good-fellowship as almost the first of social virtues. I do not mean that a man consciously suppresses his impulses to selfishness or gruffness because he knows that his faults

will be ill regarded, but that, having grown up in a society which is infinitely powerful as compared with the most powerful person in it, he has learned to realize his individual insignificance as members of the upper class in Europe never do, and has become permeated by the feeling which this society entertains, — that each one's duty is not only to accept equality, but also to relish equality and to make himself pleasant to his equals. Thus the habit is formed even in natures of no special sweetness, and men become kindly by doing kindly acts.

Whether, however, these suggestions be right or wrong, there is, I think, no doubt as to the fact which they attempt to explain. I do not, of course, give it merely as the casual impression of European visitors, whom a singularly frank and ready hospitality welcomes and makes much of; I base it on the reports of European friends who have lived for years in the United States, and whose criticism of the ways and notions of the people is keen enough to show that they are no partial witnesses.

PROPERTY OF DEPARTMENT OF DRAMATIC ART

CHAPTER IV

EXPLANATION OF A PROCESS

THE explanation of a process, whether it be the construction of an aëroplane, or learning to swim, constitutes an important class of subjects for expository composition. For such matters as these come close to men's business and bosoms. We all want to know the "workings" of things; and our desire ranges from an infantile curiosity as to the mechanism of a watch to a somewhat more mature interest in, say, wireless telegraphy. Moreover, if we ourselves possess the coveted knowledge, especially if it comes to us by way of experience, the possession incites us to pass on the information. Thus altruism and self-gratification are combined: we derive pleasure both from the power of imparting information, and from adding to the understanding of another person. The double attitude of all composition, that of writer and of reader, is therefore of special applicability in this instance; and the explanation of any given process depends for its success largely on the realization by the writer of this two-fold function, and his fulfillment of it. The ability

to express in clear and cogent language the *modus operandi* of any process will be found to be of far-reaching service. Almost all work which calls for explanation in writing demands more or less of this ability.

Such ability, moreover, becomes of intimate and individual value to the student. For the explanation of a process furnishes him with the readiest type of material for written discourse. He finds his subjects close at hand, within the sphere of his own experience and observation. His individual interests, the subjects of most vital concern to himself, serve in this way the double purpose mentioned above. From them, that is, he may derive both the direct pleasure of self-expression and the vicarious enjoyment of another's increased store of knowledge. More than this, by the very organization and systematizing of his information preparatory to the imparting of it, he the more firmly grasps for himself the nature and function of whatever object he may be discussing. The necessity of putting his ideas on the subject into coherent form fixes the matter in his mind.

As a result of these benefits it follows that subjects like Net Play in Tennis, or How to Run a Motor Boat are as valuable as The Eighteenth-century Coffee House, or the Character of Queen Elizabeth.

These latter subjects have an interest of course of their own, and the comparison is in no sense intended to disparage them. The average undergraduate, however, is too likely to feel that subjects which come from his private interests are negligible; that those only are acceptable which are derived from learned tomes. The latter class afford excellent practice in elementary research and in compilation. The former, drawn from individual experience, and invested with personal interest, are equally worthy and significant.

The style in work of this order should, first of all, be clear. Force and Beauty may well be included as accompanying elements if the writer wish, but the indispensable quality is Clearness. For the dominant purpose in this special branch of Exposition is to explain with the utmost clarity the subject under discussion, not to distract the reader's mind by rhetorical adornment or fitful emphasis. The greatest of these three qualities of style, in so far as Exposition in general is concerned, and in so far as this type in particular is likewise concerned, is Clearness. Better a bare style, if the process is thereby more adequately disclosed, than one which by its emotional appeal blunts the edge of immediate comprehension. The appeal should be primarily not to the senses but to the mind.

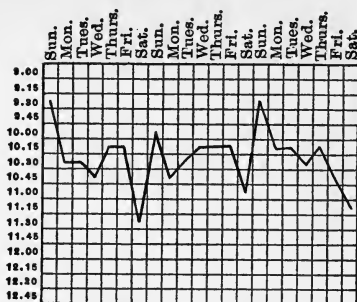
Employ, therefore, all legitimate means to the accomplishment of this end of clarity. Avoid technicalities whenever such avoidance is possible; or explain them whenever their inclusion is imperative. So, for instance, does Mr. Stiger, in his explanation of book-making,¹ explain his term when he says, "The first proof, which is a galley proof, or one 'pulled' (printed) on long slips of paper without any division into pages, is read and corrected several times. . . ." Sometimes avoidance of technicalities may be secured by the use of an analogy, as in the instance of Mr. Kennelly's explanation of wireless telegraphy,² wherein he says, "A fair analogy to wireless telegraph waves is presented, on a small scale, in the waves artificially created on the surface of a pond by throwing in a stone." And he proceeds with the analogy, indicating the likenesses common to the two types of phenomena. Scientific articles, which because of their technical jargon would be largely unintelligible to the lay reader, may by these means be brought home to their understanding. It would therefore be well for the undergraduate, describing the manufacture of slides for his microscope, to assign for himself as readers those un-

¹ *How Books are Made*, Edwin T. Stiger, in *The Independent*.

² *A Simple Explanation of Wireless Telegraphy*, A. E. Kennelly, in *The Independent*.

familiar with the terms which naturally first come to his mind, and thereupon to employ such methods as these in order to clarify his subject for them.

He may further aid this assumed body of readers in one or two other ways. For one thing, by the employment of generalized description (that is, description of a typical rather than of a specific feature of his subject) he may greatly illuminate his whole subject. He might, for example, introduce into his explanation of microscope slides a description of an average, typical slide, whose qualities could be shown to be representative of and characteristic of slides in general. This would be generalized description, and by its employment his whole subject would profit. Another method, useful if the subject admits of its introduction, is the insertion of a graphic diagram. Although such a device has no organic connection with written discourse it is both helpful and legitimate. Its employment is frequently of material assistance to a proper understanding of the theme, and the end justifies the practical means. So our undergraduate, writing, let us say, on *The Preparation of a Sleep Curve*, might justifiably and profitably append a drawing of a specimen curve, such as is given below, graphically illustrating his subject:



Generalized description and graphic description have their rightful parts to play in securing the desired clarity of result.

The arrangement of material in this phase of Exposition usually requires less consideration than it does in some of the other forms. For the making or the doing of a thing generally follows the order of chronology, and this order governs the placing of the divisions of the subject. So, to refer again to Mr. Stiger's article, the explanation of the making of books proceeds normally according to the time order of the operations involved. From "pulling" proofs, to the making of plates, to the process of binding, one stage follows another in time, and is described in that natural sequence. Other subjects, however, in which the process is not so obviously chronological, require other methods of arrangement. Net Play in Tennis, for example, could hardly avail

itself of so useful a scheme. And in so far as the composing of material is concerned, this difficulty is in reality an advantage. The proper arrangement of parts gives excellent training in prose *composition*, and the benefit is largely lost when so sturdy a prop as the time order of events is supplied. To learn to walk one must eventually cast aside support. Consequently some such principles of arrangement as were suggested at the end of the last chapter must be selected by reason of their adaptedness to the special subject. If the chronological order is obviously the one best suited to the material, it need not be shunned; but it should not be depended upon to the exclusion of other methods, especially in cases where another principle of arrangement is at least equally serviceable.

THE ALL-AROUND GAME OF TENNIS¹

It has been shown that the base-line game as played by the pioneers of tennis was superseded by the net game and that this in turn is passing away before the intelligent combination of its virtues with those of its forerunner. How to develop this intelligent combination is one of the most important and interesting problems of practical tennis competition. And that it is also a difficult one is proved by the limited number of players who have been able to solve it.

When should we stay back? When should we go up? And how should we combine the forward and backward positions in such a way that our game may be given the most effective variation? Here are three questions which the modern player is setting himself to answer. Unlike the base-line player, he does not stay back until he is forced to go up in order to reach a ball, and unlike the net player, he does not rush in with almost mechanical repetition.

Nor does he stay up half of the time and back half of the time. Even the strongest reactionary from the period of excessive volleying which we have just finished would probably be forced to admit that the net position must be occupied at least three

¹ From *Tennis Tactics*, R. D. Little, Outing Publishing Co.

quarters of the time, — when a player finds it possible to occupy it, — must, that is, if we wish to play our strongest game. In other words, we shall win seventy-five points at the net for every twenty-five points that we win from the base line. If this were not so, the persistent volleyer would not, as he does, win from the persistent base liner about seventy-five per cent of the time. It is so moreover, in spite of the many matches wherein the great majority of points are scored from the base line.

But every principle of tennis strategy has to be adapted to immediate conditions. That accounts greatly for the fascinating quality of the game. Perhaps your opponent, celebrated as a volleyer and generally much weaker on his ground strokes, happens one day to be volleying badly and playing his ground strokes marvelously. Naturally that is not the day to be too obstinate about taking the net. On the contrary, force him into the net so that you may gain the advantage of his lapse in volleying and discount his sudden ability to play a dangerous back-court game. Perhaps the match will be won without taking the net at all; but this will not alter the rule.

Suppose a court is heavy and it is impossible to run in fast enough to gain your position at the net. In that case you will be obliged to fall back on your

ground strokes and make them compel openings which do allow you to go in. These are simple enough conditions — so easy to understand when explained that it may not seem worth while to mention them; but I have seen match after match that should have been won, lost because a player failed to analyze the way his opponent was playing on a particular day, or the conditions of a special occasion. Points quite as simple as those cited have cast the balance in many important matches.

The intelligent all-around game must take all these simple little points into consideration. The more we consider it the more we shall see that the present-day game is less mechanical than either of its predecessors, and demands not only a better repertory of shots, but greater mental elasticity. It permits a varied attack, limited only by the generalship of the player. To examine in detail a few different kinds of points is, I think, the best way to indicate the theory of the modern game.

In starting a match or a point both men are back — the server just beyond the base line and the receiver as far within the base line as safety and efficiency permit. Perhaps he is obliged to remain outside the line. For the time being the game is between two back-court opponents. Let us see what are the possibilities of their play.

Imagine the receiver in his right-hand court and the server sending him a hard straight service wide to his forehand which the server follows in to the net. There are five things which the receiver may do: he may lob, cross court swiftly or with a "fadeaway," or play down the side line swiftly or with a "fadeaway."

If the receiver lobs over the server's head, it gives him an opportunity to take the net. If he lobs within reach of the server but still well enough to make it dangerous for the server to "smash," he will take his back-court position. And just what that position is will be explained later. For the time being we know at least that he is unable to take the net.

If the server has played a swift cross-court shot or if he plays down the side line swiftly, the object is to pass the incoming opponent. Either shot is a win when perfectly played. The side-line shot is very tempting because it is perhaps a trifle easier of execution. But imagine for a moment that it is not successful. The main idea of the side-line shot is direction. One wants to play it so close to the side that the server is prevented from reaching it. It must be played swiftly, too, so that the server can have as little time as possible to dash out of his course from base line to net to cover it. The result will be, nine times out of ten, a ball that sails pretty

well over the net. Therefore if the server does cover it, he has a splendid ball to volley and a great many times he can volley for an ace.

To make this clear will necessitate explaining the question of position, which in turn rests on a sense of angle. Sense of angle is one of a tennis player's great necessities. There is an ever moving angle whose head is the ball at the moment of impact with the racket, and whose sides are the extreme lines of flight which the ball may take and still remain within the boundaries of the court. And the proper defensive position is the center of this angle — not of the court.

Let us go back to the point where the receiver has attempted to pass the server rushing in down the side line and the server has covered the shot. What is the angle of this shot? It may be sent back straight down the side line whence it came. That is one side of the angle. Or it may go sharply cross court, so that in extreme cases its line of flight crosses the side line at a point well within the service court. Here is the other side of the angle — the angle of the possibilities of that shot.

In order to cover this latter shot the striker would have to run in a line almost parallel with it, and as a ball having any sort of pace always flies faster than the player, he could not possibly make a return.

The angle of this shot, therefore, is so great that it is almost impossible to cover it.

When I say that a player has to have a sense of angle, it has two applications. One must realize the angle of one's opponent's shots in order to be able to get into position, which is on a line drawn through the center of this angle, and one must realize the angle of one's own shots in order to see how good the position of the opponent is. It is sometimes deceptive to see an opponent standing off from the center line of the court and if you do not have a sense of angle, you may be tempted to play wrong. The very court which appears to be least covered may be the one that is most protected.

We have seen, then, that the side-line shot has both the greatest possibilities for the receiver to win a point and to lose a point. The safer shot is the cross-court shot. That ought to be played sharp across the court with a deep drop. The side passing shot, so long as it has speed and direction, is about equally effective against an opponent taking the net whether it lands just within the base line or just beyond the service line.

The cross-court shot, on the other hand, must have its length carefully regulated. Its line of flight is sure to be within the boundaries of the net and base line, but unless it is short and played with

a deep drop it will sail over the side line. It is a swift, short shot designed to pass in front of the runner before he can arrive near enough to the net to reach it. But in case he does reach it he has at best a low volley which he can either "shoot" back from whence it came or else play down the side line nearest him. The striker's cross-court shot may be less liable to pass the server, but this is more than counteracted by the fact that the server can do much less damage in returning it. In short, when the striker plays a cross-court passing shot, he is almost in the center of the possible angle of return, whereas when he plays the side-line passing shot, he is far off from the center of the possible angle of return.

Another point of difference between the side-line shot and the cross-court shot that is too often overlooked brings up the question of the height of the net. The cross-court shot passes over a net approximately three feet high, depending on whether it goes over the exact center where the net has begun to rise toward the post. The side-line shot passes over a net about three feet five inches high, the net being almost seven sixths as high at the side line as at the center — a difference equal to twice the diameter of the ball.

That is enough of a difference to catch a great many balls at the side which would have passed

over the center of the net without touching it. It is enough to add a comparatively great element of safety to the cross-court shot. We see then that the side-line shot is more liable to be returned for an ace. The cross-court shot is safer, frequently results in an ace for the striker, and does not permit the server to make such a dangerous return.

These same shots, when played as "fadeaways," involve other points that affect the all-around game — the game of spontaneous judgment and varied play. Perhaps some one will ask what this shot with a baseball title is. It is an easy little shot specially invented to break up the dashing volleyer, and I do not know of any shot which is more calculated to make a vigorous attack on the net position look foolish. It will not only break up a man's rush to the net, but many times it will allow the striker to follow it in to the net and gain the winning position. He takes the net in spite of the fact that his adversary is already there, and turns an apparently insecure position into a winning one, because it is almost certain that only a slow "pop-shot" can be returned from his "fadeaway." In doubles — the principles of which will be taken up in a later article — it is indispensable.

Suppose the striker, from the position we have been considering, instead of trying to send a sharp

cross-court shot past his adversary, hits the ball extremely softly with a good cut and slides it with just enough force to carry the distance over the net so that it drops almost dead in the server's court. And suppose, too, that the shot is well directed with a keen sense of angle. Sometimes it will escape the server entirely, although more often the slowness of its pace gives the server time to reach it. But after he reaches it what can he do with it?

He cannot, as so often in returning a swift ball, simply put his racket in front of it and have it rebound swiftly into the striker's court. For the "fadeaway," when well executed, is practically without rebound. Thus, in returning it one has to supply all the force for one's own shot. On account of its softness, too, the "fadeaway" has a low bound, so that it has to be lifted. The general result is that the intruding server has, frequently from a bad position, to take a low ball close to the net and supply all the impetus himself. This latter point is important to consider because you can often make a low volley from a swift shot very successfully on account of the rebound. But to play a soft, low ball from close to the net more than fifty per cent of the time compels one to "pop" the ball over. That is why it is possible to run in behind a "fadeaway" and kill the return of it.

Perhaps the first time the "fadeaway" became noticeable for its success was when C. B. Neil, that great volleyer, who for two or three years was the most feared player in America, met Hovey in the semi-finals at Newport. For the "fadeaway" had its share in preventing him from becoming national champion.

Neil had mowed down one hard hitter after another, volleying the fastest ground strokes with consistent ease, but Hovey didn't send him drive after drive. He patted soft balls just over the net to his feet, so that Neil, instead of getting a good snappy volley with plenty of rebound and force back of it, had almost to scoop the ball up off the turf and pop it back to Hovey the best way he could. The lesson taught by Hovey on that occasion has been remembered by American tennis players — particularly doubles players. But the "fadeaway" cannot be played from a swift or fast-breaking service because the rebound of such a service is too great and because to overcome the service and also give your own shot its direction requires more speed than a "fadeaway" can afford to have.

The "fadeaway" not only has its own specific value, but it varies a man's game. Before taking up variety, however, and change of pace, two of the essentials of the modern game, we might look closely

at another shot which shows how keenly an understanding of time and angle can be used. Think of the players in the position where we have seen them, the server running in to the net, the striker playing the ball wide from his forehand. Let the striker, instead of trying to drive down the side line or execute a gentle "fadeaway," send down the side line what is called in tennis *patois* a "floater."

A floater might best be described as a high, lingering, passing shot, halfway between a lob and a deep drive. Now, if the man at the net is trying to cover a low-passing shot, he can jump to one side, and extend himself almost horizontally without falling on his face to recover his opponent's attempt to pass him. But if the passing shot is a "floater," he can't put his body far off the perpendicular and still reach high enough. His defense is, therefore, narrowed by an appreciable distance.

As an illustration of what I mean, try to touch a wall from the greatest possible distance away. You will find that as you move the point on the wall which you are trying to reach up the wall you will have to come nearer to the wall, and as you straighten your body and lift your arm your balancing powers diminish rapidly. Similarly, to reach a side-line "floater" you have to bring your whole body much nearer to its line of flight. If you work this out with

a diagram, you will find out how very nice a problem in timing and angle it can be. For, of course, if the "floater" is played so slowly that it gives the man at the net time to cross over the increased territory, its advantage becomes almost reversed.

The "floater" is essentially a half-court stroke, because if played from far back, it would give the opponent time enough to run across and "smash" it.

There is one more easy shot to which I would like to call attention, just by way of indicating how closely a tennis player has to think. Often we have seen a player, when he and his competitor are both playing back, dash madly across the base line to return a drive that he can hardly reach and try to drive with all his strength. Here come time and angle again. The player, being so far away from the ball that it is with difficulty that he reaches it, is out of position and unable to give any "follow-through" to his shot, so that if he does send back a severe return, it's pure chance. And what if he does? He is far out of position; it is almost certain that he won't succeed in passing his opponent, and all he has done is to risk a shot that won't come off three times in ten in order to present his adversary with a very valuable time advantage.

What a man wants above all things when he is

far out of position is time to recover. If he delivers a swift ball and a swift return of it is made, the return can go almost anywhere in the court and pass him. Since he has the good fortune to see that his opponent is staying back, he can return a deep, slow ball with perfect safety, and besides the gain in safety he has time to recover his position.

This maneuver can be compared to the defensive use of the lob. We can hardly conceive of an all-around player who cannot lob well. But he does not always, by any means, lob in order to send the ball over his opponent's head. He quite as often lobs so that he can employ the time taken by the ball in sailing far up into the air for the purpose of recovering his position.

Sometimes, of course, he uses the lob as a strictly offensive shot, but this is another type of lob. When a man plays a defensive lob, the very time that he has played to gain is also given to his opponent, so that it is rarely that the volleyer cannot recover a high lob even if it goes over his head and he has to let it bound. An offensive lob is most frequently played from the half-court position, which used to be considered the untenable position. The idea is to lob as low as possible and still get it over the other man's head, so that he will not have time to run back and recover it on the bound. But it is

at best a dangerous shot to play unless the volleyer is off his balance or somewhat out of position.

What I have attempted to show in treating these few situations which arise so much in competition is the kind of analysis which the tennis player must make in order to equip himself for the all-around game.

CHAPTER V

EXPOSITORY NARRATIVE

WE have seen in Chapters II and III how a prevailing method of treatment may so color the material it treats as to impose its name upon the type of Exposition concerned. This was found to be the case at times in Definition and in Analysis. Similarly when narrative is employed as a method in the service of Exposition, and to such an extent as to suffuse the subject matter with its own coloring, the resulting blend is called Expository Narrative. Method and material are here undis severably united. Exposition remains the form of discourse; narrative is employed as an auxiliary, a method. The compound is designated by a combination of the two terms involved. To put the matter differently, we may say that narrative becomes expository when its intention changes from the recounting of incidents for their own sake to the explaining of a specific subject by means of the narrative method. When the particular function of Narration, in other words, is for the time superseded, or is subordinated to

the general service of Exposition, the result is Expository Narrative.

This phase of narrative writing is sometimes called, in distinction to narrative proper, generalized narration. For it differs from the relation of a particular episode or story, in that a typical rather than a specific event is recounted. Occurrences of a similar kind are superimposed, one over the other, to form a composite. The average incident takes the place of the actual. And the purpose of generalized narration, briefly, is to make a connected series of such typical events explain the subject of which they constitute the component parts. Hence this type of composition is called Expository Narrative.

So the undergraduate, intent on explaining the performance of a medieval Miracle play, having gathered his material from various sources, might write his composition in the form of a generalized narrative. Beginning with the proclamation by the crier, he might trace the progress of the pageants from place to place, exhibiting the characteristics of Miracle plays in general by combining into his account typical features of several of them. The result would be not an actual relation of the presentation of a specific cycle of plays at York or at Coventry, but a general account of a typical performance. Or, if his assignment led him to write out of his own

experience and observation, he might choose such a subject as A Typical College Sunday. Here again he would aim, not to relate the actual events of any particular Sunday, but to strike the average, to make clear how the Sabbath was spent, by dealing with typical incidents and general activities. In either subject the student would be using narrative in the service of Exposition.

John Corbin, in the first chapter of his entertaining and instructive book, *An American at Oxford*,¹ employs this form of writing to great advantage. His purpose is clearly to explain to American readers the manner in which university men at Oxford spend their time. So he writes a chapter on A Day in an Oxford College, in which he traces the activities of an average undergraduate during a typical day. From rising till he retires, the Oxford man is described in all his occupations. But the essential thing for us here to note is that he is the average student, not a particular one, busy with typical, not specific, interests. Narrative in method the account is, but in intention the chapter is a type of Exposition.

We should keep in mind, however, that this use of narrative, highly generalized as it is, should never

¹ John Corbin: *An American at Oxford*, Houghton, Mifflin & Co., 1902.

be allowed to become vague. The ideal is a composite of like events, not blurred, but with clear outlines. The average event may be made as distinct and vivid as the actual. So although that specific accuracy which characterizes the single incident may be missing, the typical happening should be sharply visualized. In effecting this result interesting and graphic use of concrete material may advantageously be employed. Mr. Corbin, for example, when he wishes to explain the difficulties besetting the Oxford men who wish to spend an evening out of college, says: "One man I knew was able to escape by guile. He had a brother in Trinity whom he very much resembled. . . ." The concrete instance prevents the explanation from lapsing into vague generalities. Too much of this use would, of course, put the account into the realm of pure Narration. Nice discrimination and a careful balance are necessary between overmuch generality and too precise illustration. In Expository Narrative such illustrations need always to be subordinated to the main purpose of explanation.

Some of the characteristic features of Expository Narrative may briefly be enumerated and exemplified. In the first place, proper generalized narrative deals, not with a series of individual occurrences,

each one of which is specific and single in itself, but it deals with a number of typical incidents, each of which is itself the resultant of a number of like incidents. It would not do, for example, to have the typical day begin with an actual account of Brown at his breakfast, proceed with Jones at his particular lectures, and continue with a specific Robinson engaged in his afternoon athletics. This method would result in a mosaic of incidents, each one of which would be the recounting of a particular happening — a *potpourri* of narrative. Exposition requires that the individual be sunk in the general, that each incident be itself typical of a class of like incidents, and that the series of events be dominated by the prevailing explanatory purpose. Strike the average of Brown's, Jones's, and Robinson's activities for each period of one of their typical days; let characterization go; apply the method of generalization to the parts as well as to the whole.

Another characteristic feature of this method is the use of the historical present tense. Frequently such use gives an air of verisimilitude to the explanation. To refer again to Mr. Corbin's article for illustration, we find him saying, "At seven o'clock the college bell rings, and in two minutes the fellows have thrown on their gowns and are seated at table, where the scouts are in readiness to serve them."

This device helps to maintain the narrative tone, helps thereby to bring the explanation into focus.

Another characteristic feature successfully employed in good writing of this order is the adoption of a personal rather than of an impersonal attitude toward the subject. If the treatment is too objective, the composition tends to become dull. The narrative element must not be allowed to evaporate, as it will if the objective generalization is carried too far. Vague abstractions are at one extreme, as too precise particularizing is at the other. The ideal treatment lies somewhere between. As an approach toward the ideal, the introduction into the work of a personal tone goes far. At the least it helps to unify the composition, for subjectivity involves selection. A governing theme is thereby established, a measure which determines the inclusion or exclusion of material. To a large extent, therefore, it is upon this adoption and maintenance of a personal attitude toward the work that the composition depends for its unity.

Coherence in this type of work, to take up another of the principles of composition, is a matter mainly of transitions. Events follow one another normally in chronological order; but unless careful transitions have been effected, sharp breaks occur in the narrative. This amounts, then, to a mere tabulation

of incidents, a catalogue. The aim should rather be, not a detached series of individually complete pictures, but a continuous panorama, each division merging into the following. If unity depends upon the careful focusing of material and the personal attitude, coherence in turn depends upon this consecutive, unbroken nature of presentation. The arrangement of material, since the narrative method prevails, is within the province of Narration. We shall do well, therefore, to take a leaf out of that book, to note how narrative itself secures this continuity of effect; and we may then follow the procedure in our special work. A further reference to our example will help to make this point clear. Instead of narrating what his typical undergraduate does in the morning, in the afternoon, in the evening, as if those were three sharply separated chapters in a book, Mr. Corbin follows the Oxford man's activities in a continuous narrative throughout the day, filling in the gaps, interpreting the incidents, linking part to part.

Some items in such a narrative will be stressed and developed, while others will be passed over lightly. This variation in emphasis depends upon the initial theme according to which the writer begins to compose his material. What matters are significant, what are less so, depends upon this guiding principle.

It becomes a gauge of the relative importance of each division of the work. It varies, of course, with the inclination of the writer, and his difference from all other writers. With these points in mind we may assume that Mr. Corbin's interest was primarily to present a study of the external rather than of the scholastic phases of Oxford life. For he notes in a brief paragraph that "The two hours between tea and dinner may be, and usually are, spent in reading." Another writer might have chosen to dwell on this topic. The adoption of a working theme at the outset, therefore, determines not only the selection of material, so effecting a unity of tone, but it determines also the respective weight of the several incidents selected, which is a matter of emphasis.

In this form of Exposition, let us repeat, the ideal aim is to create an illusion of rounded reality by so combining separate incidents as to produce a significantly typical event; to construct a continuous rather than a detached series of happenings; and simultaneously and fundamentally to explain by these means the subject which is being discussed. Exposition and Narration, in brief, are to be fused, the function of the one welded to the method of the other. The primary purpose of explanation should be intensified rather than weakened by the narrative

method. However interesting in themselves are the several episodes in Mr. Corbin's article, the final impression produced by them is one of clearer comprehension of the Oxford man's life. The attainment of such an end by such means is the rightful aim of Expository Narrative.

It remains to add only that one of the two general methods of all forms of Exposition, either Definition or Division, still governs this type of composition. But in addition to this general method, and in no way conflicting with it, there is here brought to bear also this special method of generalized narrative. The latter works in conjunction with the former, not in opposition to it or instead of it.

A DAY WITH A MEDIEVAL UNDERGRADUATE¹

It is six o'clock on a summer morning, and the bells waken Stoke, who is sleeping on a flock bed, in his little *camera*. His room, though he is not one of the luxurious clerks whom the University scolds in various statutes, is pretty well furnished. His bed alone is worth not less than fifteenpence; he has a "cofer" valued at twopence (we have plenty of those old valuations), and in his cofer are his black coat, which no one would think dear at fourpence, his tunic, cheap at tenpence, "a roll of the seven Psalms," and twelve books only "at his beddes heed." Stoke has not

"Twenty bookes, clothed in blak and reed,
Of Aristotil and of his philosophie,"

like Chaucer's Undergraduate, who must have been a bibliophile. There are not many records of "as many as twenty bookes" in the old valuations. The great ornament of the room is a neat trophy of buckler, bow, arrows, and two daggers, all hanging conveniently on the wall. Stoke opens his eyes, yawns, looks round for his clothes, and sees, with no surprise, that his laundress has not sent home his clean linen. No; Christina, of the parish of St. Martin, who used to be Stoke's *lotrix*, has been

¹ Andrew Lang: *Oxford*, Seeley and Co., Limited, 1890.

detected at last. "Under pretence of washing for scholars, *multa mala perpetrata fuerunt*," she has committed all manner of crimes, and is now in the Spinning House, *carcerata fuit*. Stoke wastes a malediction on the laundress, and, dressing as well as he may, runs down to Parson's Pleasure, I hope, and has a swim, for I find no tub in his room, or, indeed, in the *camera* of any other scholar. It is now time to go, not to chapel — for Catte's has no chapel — but to parish Church, and Stoke goes very devoutly to St. Peter's, where we shall find him again, later in the day, in another mood. About eight o'clock he "commonises" with a Paris man, Henricus de Bourges, who has an admirable mode of cooking omelettes, which makes his company much sought after at breakfast-time. The University, in old times, was full of French students, as Paris was thronged by Englishmen. Lectures begin at nine, and first there is lecture in the hall by the principal of Catte's. That scholar receives his pupils in a bare room, where it is very doubtful whether the students are allowed to sit down. From the curious old seal of the University of St. Andrews, however, it appears that the luxury of forms was permitted, in Scotland, to all but the servitors, who held the lecturer's candles. The principal of Catte's is in academic dress, and wears

a black cape, boots, and a hood. The undergraduates have no distinguishing costume. After an hour or two of *viva voce* exercises in the grammar of Priscian, preparatory lecture is over, and a reading man will hurry off to the "schools," a set of low-roofed buildings between St. Mary's and Brazenose. There he will find the Divinity "school" or lecture-room in the place of honor, with Medicine on one hand and Law on the other; the lecture rooms for grammar, rhetoric, logic, arithmetic, music, geometry, and astronomy, for metaphysics, ethics, and "the tongues," stretching down School Street on either side. Here the Prælectors are holding forth, and all newly made Masters of Arts are bound to teach their subject *regere scholas*, whether they like it or not. Our friend, Master Stoke, however, is on pleasure bent, and means to pay his fine of twopence for omitting lecture, and go off to the festival of his *nation* (he is of the Southern nation, and hates Scotch, Welsh, and Irish) in the parish Church. He stops in the Flower Market and at a barber's shop on his way to St. Peter's, and comes forth a wonderful pagan figure with a Bacchic mask covering his honest countenance, with horns protruding through a wig of tow, with vine-leaves twisted in and out of the horns, and roses stuck wherever there is room for roses. Henricus de Bourges, and half-

a-dozen Picardy men, with some merry souls from the Southern side of the Thames, are jiggling down the High, playing bag-pipes and guitars. To these Stoke joins himself, and they waltz joyously into the church, and in and out of the gateways of the different halls, singing, —

“Mihi est propositum in taberna mori,
Vinum sit appositum morientis ori,
Ut dicant, quum venerint, angelorum chori
Deus sit propitius huic potatori.”

The students of the Northern nations mock, of course, at these revelers, thumbs are bitten, threats exchanged, and we shall see what comes of the quarrel. But the hall bells chime half-past noon; it is dinner-time in Oxford, and Stoke, as he throws off his mask (*larva*) and vine leaves, mutters to himself the equivalent for “there *will* be a row about this.” There will, indeed; for the penalty is not “crossing at the buttery” nor “gaiting,” but — excommunication! (*Munim. Academ.* i. 18.) Dinner is not a very quiet affair, for the Catte’s men have had to fight for their beer in the public streets with some Canterbury College fellows who were set on by their Warden, of all people, to commit this violence (*ut vi et violentia raperent cerevisiam aliorum scholarum in vico*); however, Catte’s has had the best of it, and there is beer in plenty. It is possible,

however, that fish is scarce, for certain "forestallers" (*regratarii*) have been buying up salmon and soles and refusing to sell them at less than double the proper price. On the whole, however, there was a rude abundance of meat and bread; indeed, Stoke may have fared better in Catte's than the modern undergraduate does in the hall of the college protected by St. Catherine. After dinner there would be lecture in Lent, but we are not in Lent. A young man's fancy lightly turns to the Beaumont, north of the modern Beaumont Street, where there are wide playing fields, and spaces for archery, football, stoolball, and other sports. Stoke rushes out of hall, and runs upstairs into the *camera* of Roger de Freshfield, a reading man, but a good fellow. He knocks and enters, and finds Freshfield over his favorite work, "The Posterior Analytics," and a pottle of strawberries. "Come down to the Beaumont, old man," he says, "and play pyked staffe." Roger is disinclined to move, he *must* finish the "Posterior Analytics." Stoke lounges about, in the eternal fashion of undergraduates after luncheon, and picking up the "Philobiblon" of Richard de Bury (then quite a new book), clinches his argument in favor of pyke and staffe with a quotation: "You will perhaps see a stiff-necked youth lounging sluggishly in his study. . . . He is not ashamed

to eat fruit and cheese over an open book, and to transfer his cup from side to side upon it." Thus addressed, Roger lays aside his "Analytics," and the pair walk down by Balliol, to the Beaumont, where pyked staffe, or sword and buckler, is played. At the Beaumont they find two men who say that "sword and buckler can be played sofft and ffayre," that is, without hard hitting, and with one of these Stoke begins to fence. Alas! a dispute arose about a stroke, the by-standers interfered, and Stoke's opponent drew his hanger (*extraxit cultellum vocatum hangere*), and hit one John Felerd over the sconce. On this the Proctors come up, and the assailant is put in Bocardo, while Stoke goes off to a "pass-supper" given by an *inceptor*, who has just taken his degree. These suppers were not voluntary entertainments, but enforced by law. At supper the talk ranges over University gossip, they tell of the scholar who lately tried to raise the devil in Grope Lane, and was pleased by the gentlemanly manner of the foul fiend. They speak of the Queen's man, who has just been plucked for maintaining that *Ego currit*, or *ego est currens*, is as good Latin as *ego curro*. Then the party breaks up, and Stoke goes towards Merton, with some undergraduates of that College, Bridlington, Alderberk, and Lymby. At the corner of Grope Lane, out come many men of

the Northern nations, armed with shields, and bows and arrows. Stoke and his friends run into Merton for weapons, and "standing in a window of that hall, shot divers arrows, and one that Bridlington shot hit Henry de l'Isle, and David Kirkby unmercifully perished, for after John de Benton had given him a dangerous wound in the head with his faulchion, came Will de la Hyde and wounded him in the knee with his sword."

These were rough times, and it is not improbable that Stoke had a brush with the Town before he got safely back to Catte's Hall. The old rudeness gave way gradually, as the Colleges swallowed up the irregular halls, and as the scholars unattached, *infando nomine Chamber-Dekyns*, ceased to exist. Learning, however, dwindled, as Colleges increased, under the clerical and reactionary rule of the House of Lancaster.

CHAPTER VI

EXPOSITORY DESCRIPTION

DESCRIPTION becomes expository when it substitutes for its peculiar aim of presenting a graphic picture the explanatory aim of Exposition. When Description, that is to say, serves as an auxiliary in the service of Exposition, the complex form of discourse so produced is called Expository Description. This combination of types of discourse in make-up is exactly like that which was discussed in reference to Narration, in the preceding chapter. The method and the type of composition merge one into the other. In this case Exposition employs Description, not merely as illustrative, but rather as interpretative of the given subject. The two forms of discourse, each single in itself, are thus compounded; and the relationship of part to part is indicated by the order of members in the term Expository Description.

This use of Description is sometimes denoted by the phrase, generalized description, which helps to make clear its special nature. For generalized description differs from Description proper in that it seeks to present, not a particular person or scene,

but one which is typical of its class. Identity is here sacrificed to generality. The characteristic features of several similar views are themselves composed into a separate picture which resembles no one of its constituent models so much as it resembles the common characteristics of them all. The result, in other words, is not an organism but an organization. The aim is to represent the *genus*, not any one of the *differentia*. Such an aim and such a result are proper to generalized description.

Instances of this form are easily found. We think, for example, of that illusory figure, "the tired business man," who haunts the less uplifting of our dramatic performances; and immediately our imaginations are busy piecing together from old associations and from our general store of information a universal picture of such a person. Similarly, we construct a mental image of the typical summer resort, or of a modern hotel. In like manner, no doubt, John Burroughs composed his refreshing account of natural scenery in England. In the article referred to he deals with general features of English landscape, dominated as he sees them by the one impression of repose. His material is drawn, not from one particular spot, but rather from many different parts of England.¹ General aspects are

¹ *Fresh Fields*: John Burroughs, Houghton, Mifflin & Co.

included rather than specific traits. So when he writes: "The foliage of the trees, how dense and massive! The turf of the fields, how thick and uniform! The streams and rivers, how placid and full, showing no devastated margins, no widespread sandy wastes and unsightly heaps of drift bowlders!" he is obviously depicting the composite appearance of a great number of individual scenes. Moreover, he is using Description only as a means to a larger end. His fundamental purpose is expository, to give an understanding of the general features of nature in England, accounting for common characteristics, explaining in what respects English landscape differs from American. The purpose therefore governs the method, and together they combine to furnish an example of Expository Description.

So also Charles Lamb, in his essay called *Poor Relations*, draws well-visualized portraits of the masculine and the feminine variety of that sect. Both are typical figures, not actual. Both are compounded according to a recipe of features, the ingredients of which are common to the class as a whole. Similarly, though in somewhat less definite fashion, Milton portrays two contrasting types: the joyous man, the contemplative. Each is a composite of traits characteristic of the respective types. These

pictures, it might be well to add, are animated by a certain amount of Narrative. The old Morality plays, for a further example, are crowded with just such typical figures in the form of personified abstractions. *Everyman*, for an instance, has for its central figure one whom we should now designate as "the average man," that odd being who sums up in himself all the typical human characteristics — a microcosm of humanity. Played upon by the great forces of life and death, this figure becomes at once the symbol and the synonym of manhood. These are a few specimens only among many others which constantly crop up in one's reading.

When the student sets himself a similar task, therefore, whether he chooses such a subject as *The English Coffee House of the Eighteenth Century*, or, *The College Senior*, he should remind himself that his task is twofold. As a piece of Exposition his work must aim primarily to elucidate the subject; as Expository Description, it involves combining into a coherent and consistent picture elements common to a number of specimens of his subject. Let us put this in another way, and state that in writing such a composition the student should guard against two faults. In the first place he must be careful not to sacrifice Exposition to Description. He must distinguish between the type of discourse

and the method employed. In the second place he must be careful not to fall into either of two extremes as regards his method. He must steer a safe course between too particular a picture, on the one hand, and on the other, one too vague.

These dangers perceived, positive suggestion is in order. The requisite expository tone is practically secured by founding the composition upon an adequate theme. Make exposition the basic element, as does John Burroughs, throughout whose article runs the unifying idea of the serenity of English landscape. Starting with this "dominant impression," he has little difficulty in selecting and adjusting his descriptive illustrations, so that the result is obviously a piece of explanation rather than a mere series of pictures. The governing idea thus determines the nature of the composition.

Moreover, these illustrative passages of description are readily kept from being a medley of actual likenesses if each one of them in turn be made the product of a number of like views. To put the matter concretely, let the student writing on The College Senior not seek to join A's manner of dress, B's dignified bearing, and C's method of speech, where A, B, and C are actual figures. Let him rather give the prevailing manner of dress, the distinctively typical characteristics of A, B, and C

taken collectively. So will the work avoid the danger of too particular a use of Description proper. The opposite danger, that the work may become vague and abstract, may be avoided if the writer will introduce a judicious amount of specific, concrete material. The College Man's Room, for instance, may be given generalized treatment and yet kept from becoming a blurred recital of typical features. Specific objects, typical themselves of the main subject, should appropriately find a place in the account.

These dangers avoided, let us look for a moment at the three rhetorical principles in their special application to work of this kind. Unity, coherence, and emphasis need to be reckoned with in Description, in Exposition, in Expository Description. But as principles of composition in general, they manifest themselves variously, depending upon the type of work in which they are involved.

In Expository Description unity is largely a matter of the adoption and maintenance of a single point of view. This is nothing else, in one way, than the construction of a working theme which, as outlined above, governs the selection of material. In accordance with this theme all the details bear an integral relation to the scheme of the work. This covers the expository phase of the subject. The descriptive

phase is conserved by conforming to a single, mental point of view or consistent attitude of mind. Description proper imposes in addition a fixed physical point of view; but in writing an explanatory, generalized account of *The Sweet Girl Graduate*, this would be palpably impossible. The writer of such a composition does not compose with his "eye on the object." A consistent mental attitude, however, he can and should enforce. This implies the imparting of a certain definite coloring to all the divisions of the work. Its operation is seen, for example, in describing so prosaic an object as a train of cars. That train, seen departing from the station where it has just deposited the shrinking freshman, looks very different from the one which steams up to the holiday-crowded platform. The change in the mental point of view accounts for the difference. In corresponding fashion, the piece of Expository Description may be witty or superficial, frivolous or serious, as one or another attitude toward the subject is introduced. If consistently retained, such an attitude, by effecting a single tone, goes far toward unifying the composition.

Coherence requires the logical arrangement and adjustment of material, part to part. In Description this is successfully secured by a narrative connection, — by having, that is, one detail act upon an-

other. Description, so to speak, supplies the bricks, and Narration the mortar. Expository coherence, in its employment of one or another method of arrangement of material, has already been referred to in the chapter on Analysis. A combined use of these means, arrangement of the main divisions according to some predetermined method, and careful articulation of the several details of each descriptive passage, is requisite for Expository Description. The main divisions of such a subject as *The College Man's Room* might be arranged according to the principle of — from general to particulars; while each separate division, each phase of the picture, should accord to the rules of coherence in Description.

Much the same process is required of the principle of emphasis. Description secures emphasis by the definiteness with which the several details are visualized and portrayed. In Exposition emphasis is mainly a matter of proportion, of giving space relatively to the comparative importance of the several divisions of the subject; and also a matter of placing the more essential matters in the more prominent positions. The writer of Expository Description, then, must endeavor to secure emphasis in both of these ways: by applying its expository application to the larger scheme of composition, and

its descriptive phase to the several divisions taken individually.

Although the application of these principles entails a double process, as has been shown, no confusion should result. For the expository and descriptive employments of these principles are neither conflicting nor contradictory. On the one hand, the process applies to the work in the large, the expository side. On the other hand, the process applies to the work in its separate divisions, the descriptive side. They may therefore be employed together, not counter to each other, but running parallel, in Expository Description.

THE WAITER¹

Going into the city the other day upon business, we took a chop at a tavern, and renewed our acquaintance, after years of interruption, with that swift and untiring personage, yclept a waiter. We mention this long interval of acquaintance in order to account for any deficiencies that may be found in our description of him. Our readers, perhaps, will favor us with a better. He is a character before the public: thousands are acquainted with him, and can fill up the outline. But we felt irresistibly impelled to sketch him; like a portrait painter who comes suddenly upon an old friend or upon an old servant of the family.

We speak of the waiter properly and generally so called, — the representative of the whole, real, official race, — and not of the humorist or other eccentric genius occasionally to be found in it, moving out of the orbit of tranquil but fiery waiting, not absorbed, not devout towards us, not silent or monosyllabical, — fellows that affect a character beyond that of waiter, and get spoiled in club rooms and places of theatrical resort.

Your thorough waiter has no ideas out of the sphere

¹ *The Seer*: Leigh Hunt, Roberts Brothers, 1864.

of his duty and the business ; and yet he is not narrow-minded either. He sees too much variety of character for that, and has to exercise too much consideration for the “drunken gentleman.” But his world is the tavern, and all mankind but its visitors. His female sex are the maid-servants and his young mistress, or the widow. If he is ambitious, he aspires to marry one of the two latter ; if otherwise, and Molly is prudent, he does not know but he may carry her off some day to be mistress of the Golden Lion at Chinksford, where he will “show off” in the eyes of Betty Laxon, who refused him. He has no feeling of noise itself but as the sound of dining, or of silence but as a thing before dinner. Even a loaf with him is hardly a loaf : it is so many “breads.” His longest speech is the making-out of a bill *viva-voce*, — “Two beefs, one potatoes, three ales, two wines, six and twopence,” — which he does with an indifferent celerity, amusing to newcomers who have been relishing their fare, and not considering it as a mere set of items. He attributes all virtues to everybody, provided they are civil and liberal ; and of the existence of some vices he has no notion. Gluttony, for instance, with him is not only inconceivable, but looks very like a virtue. He sees in it only so many more “beefs,” and a generous scorn of the bill. As to wine, or

almost any other liquor, it is out of your power to astonish him with the quantity you call for. His "Yes, sir," is as swift, indifferent, and official at the fifth bottle as at the first. Reform and other public events he looks upon purely as things in the newspaper; and the newspaper as a thing taken in at taverns, for gentlemen to read. His own reading is confined to "Accidents and Offenses," and the advertisements for butlers; which latter he peruses with an admiring fear, not choosing to give up "a certainty." When young, he was always in a hurry, and exasperated his mistress by running against the other waiters, and breaking the "neguses." As he gets older, he learns to unite swiftness with caution; declines wasting his breath in immediate answers to calls; and knows, with a slight turn of his face, and elevation of his voice, into what precise corner of the room to pitch his "Coming, sir." If you told him that, in Shakespeare's time, waiters said, "Anon, anon, sir," he would be astonished at the repetition of the same word in one answer, and at the use of three words instead of two; and he would justly infer that London could not have been so large, nor the chop houses so busy, in those days. He would drop one of the two syllables of his "Yes, sir," if he could; but business and civility will not allow it; and therefore he does what he can by

running them together in the swift sufficiency of his
"Yezzir."

"Thomas !"

"Yezzir."

"Is my steak coming ?"

"Yezzir."

"And the pint of port ?"

"Yezzir."

"You'll not forget the postman ?"

"Yezzir."

For, in the habit of his acquiescence, Thomas not seldom says "Yes, sir," for "No, sir"; the habit itself rendering him intelligible.

His morning dress is a waistcoat or jacket; his coat is for afternoons. If the establishment is flourishing, he likes to get into black as he grows elderly; by which time also he is generally a little corpulent, and wears hair powder; dressing somewhat laxly about the waist, for convenience of movement. Not, however, that he draws much upon that part of his body, except as a poise to what he carries; for you may observe that a waiter, in walking, uses only his lowest limbs, from his knees downwards. The movement of all the rest of him is negative, and modified solely by what he bears in his hands. At this period he has a little money in the funds, and his nieces look up to him. He still

carries, however, a napkin under his arm, as well as a corkscrew in his pocket; nor, for all his long habit, can he help feeling a satisfaction at the noise he makes in drawing a cork. He thinks that no man can do it better; and that Mr. Smith, who understands wine, is thinking so too, though he does not take his eyes off the plate. In his right waistcoat pocket is a snuffbox, with which he supplies gentlemen late at night, after the shops are shut up, and when they are in desperate want of another fillip to their sensations, after the devil and toasted cheese. If particularly required, he will laugh at a joke, especially at that time of night; justly thinking that gentlemen towards one in the morning "*will* be facetious." He is of opinion it is in "human nature" to be a little fresh at that period, and to want to be put into a coach.

He announces his acquisition of property by a bunch of seals to his watch, and perhaps rings on his fingers, — one of them a mourning-ring left him by his late master; the other a present, either from his nieces' father, or from some ultra-good-natured old gentleman whom he helped into a coach one night, and who had no silver about him.

To see him dine, somehow, hardly seems natural; and he appears to do it as if he had no right. You catch him at his dinner in a corner, — huddled

apart, — “Thomas dining !” instead of helping dinner. One fancies that the stewed and hot meats and the constant smoke ought to be too much for him, and that he should have neither appetite nor time for such a meal.

Once a year (for he has few holidays) a couple of pedestrians meet him on a Sunday in the fields, and cannot conceive for the life of them who it is ; till the startling recollection occurs, “Good God ! — it’s the waiter at the Grogam !”

CHAPTER VII

THE FAMILIAR ESSAY

THE word "essay" means literally a trial or sketch. When it is used as a verb, the accent on the second syllable, this meaning still holds; it still signifies the making of an attempt. A man essays to cut a figure in the financial world, for instance, or he essays to play a prominent rôle in the drama of life. Used as a noun, moreover, the term still connotes partial achievement, incomplete endeavor. This suggestion of modest enterprise clings to the word when, in the realm of literature, it has affixed itself to a definite literary form. So used, to denote a special type of literature, the word in its origins goes back probably to Biblical passages, to Greek and to Latin analogues. Whenever men made essays of their judgments, and committed to literary expression their personal convictions on life in general, then wittingly or unwittingly they were laying a foundation for this phase of composition. As a discussion of life itself, a comment on its various manifestations, the essay is ancient. As a self-conscious form of literature, however, its first appear-

ance dates back, in all probability, only to the appearance of the *Essais* of Montaigne, whose informal discoursing about things in general awoke in the public an appreciation of this literary type. This form of writing was imitated, to a certain degree, by Francis Bacon, whose *Essays* have become part of our standard literature. Since his time the essay has held a prominent place. Bacon wrote pungent and pithy comments on those aspects of life which particularly appealed to him. *On Friendship, On Great Place, On Ceremonies and Respects*, are among his topics. In every case neither the aim nor the result is a complete, exhaustive treatment of the subject; but the intention is rather to present a partial consideration, a suggestive survey, in a word, an essay. The ideal is the direct opposite of that of a treatise. By history, therefore, as by connotation, the term essay implies a modest undertaking.

At the present time the word is applied widely to include many aspects of literary composition. An undergraduate's composition, or "theme," for instance, is loosely termed an essay. Pope wrote in heroic couplets an *Essay on Man*. There are biographical essays, historical essays, essays on scientific subjects, essays on intimate, personal predilections. The range is extensive; the method is single. For, more strictly, the essay, though

dealing with a multiplicity of ideas, makes trial of the chosen subject, touching on several of its phases, suggesting implications, evoking further consideration on the part of the reader. Such is largely its function: to arouse and to stimulate further reflection. In this respect essays, however diverse in their substance, are alike.

However various the subjects themselves may be, essays as a class may be roughly divided, according to their general method, into two divisions: formal and informal, or strict and loose. The first of these divisions, the formal or strict essay, aims at precision of outline, careful organization of material, logical presentation. It finds its exemplification in the essays of Macaulay, Newman, and Pater. The second division, the loose or informal essay, aims at attractiveness of appeal, at literary flavor, at the persuasion of personality. Among its exponents are Addison, Lamb, and Stevenson. These distinctions in method of treatment should not be taken as intimating that Newman disregards literary quality, for example, or that Addison neglects to conform to rhetorical principles. The qualities mentioned serve merely to indicate respectively the more salient features characteristic of the two forms. The difficulty of separating them absolutely, one from the other, is made apparent by the attempt. There

is no hard and fast division possible. Frequently, moreover, the same writer works at different times in both forms. Hazlitt, for an instance, writes delightful essays of the less formal sort, as on occasion he writes also brilliant essays of the strict order. The forms themselves, never separated by any sharp line of demarcation, may nevertheless be distinguished sufficiently for our present purpose.

This arbitrary classification, therefore, serves the special need of this chapter whose concern it is to consider in some detail one only of the two forms of essay just distinguished. In this chapter we shall have to do with the so-called informal or light essay. It is in this restricted sense, therefore, that we are to interpret the term. Many epithets have at various times been employed in an endeavor fitly to define this restricted type of essay. It has been called personal, light, informal, intimate, and many things else. Perhaps no one adjective quite denotes its essential nature, yet any one who has read *Dream Children*, *Child's Play*, or, *On Going a Journey*, will appreciate at once the intrinsic qualities of this literary *genre*. Slipshod in method it certainly is not, yet it is rightly less formal and less regular in construction than the essays of the other class. A certain literary license appears to be its due. Lamb delights in a whimsical discursiveness, Steven-

son rejoices in delightful digressions, Hazlitt revels in a pleasing waywardness of design. The progress of the main discussion must pause while these by-paths, so alluring in themselves, are being explored. Their inherent interest is such that the reader willingly foregoes the strict requirements of severe composition, and gladly gives himself up to the rambling pace of his writer, content if only a certain definite advance eventually be made. The by-path must not be a *cul de sac*, but must reveal an unperceived egress, connecting it with the main road. That being so, the main path is discerned and accepted, however waywardly traversed, however uncertain the pace of the traveler. In other language, logical consecutiveness gives place to the association of ideas. To admirers of this type of prose, the very uncertainty of the essay, the unexpected side glimpses it affords, partly constitute its charm. Some structural outline must indeed be present, otherwise the essay becomes merely a jumble of unrelated ideas; but the outline need not become too prominent, a barrier to bar profitable vagrancy. As the essay was previously differentiated from the treatise, so, regarded in this present light, it obviously differs in turn from narrative. For the continuous and cumulative interest of events it substitutes the gay irresponsibility, the attractive meander-

ings of the confirmed Rambler. For these reasons, the descriptive term loose or informal aptly applies.

It might be well, in the attempt to define this form more satisfactorily, to discover the characteristic elements which constitute its nature. For up to this point we have endeavored only to account for a general impression. Expository as the essay is in its general temper, it admits of narrative and of descriptive passages as well. At its base the essay, as a comment on some phase of life, must present some thesis, however slight, and must consequently contain a certain amount of elucidation of its theme. In so far, the essay is a form of Exposition. The essential explanation, however, is made attractive and frequently more efficacious by the insertion of anecdote and of descriptive passages. Mr. A. C. Benson, writing on *Habits*,¹ founds his discussion on a central theme which he states as follows: "The point is that habit should be there like the hem of a handkerchief, to keep the fabric together, but that it should not be relentlessly and oppressively paraded." This "text," which serves to centralize and to unify the essay, is moreover (to use Mr. Benson's own language in another connection) only the "hem" to his discourse. Lest it should be "relentlessly and oppressively paraded" in his essay,

¹ From *From A College Window*: G. P. Putnam's Sons.

so to destroy the proper essay effect, the author avails himself largely of description and of illustrative anecdote. He begins a paragraph, for instance, with the words, "I could name, if I chose, two or three friends of my own — who have failed to realize their possibilities, simply by a lack of method." The paragraph proceeds with a more detailed illustration supporting his contention. The abstract statement is amplified by a concrete illustration. Addison, to cite another instance, constantly employs description in the *Spectator* papers as an aid in securing his essay tone. The personal essay must never be allowed to remain abstract. It should be vivified by relating what is general and separate to what is personal and connected.

Another attribute of the light essay is the extensive use of the first person singular. Essays of this informal order, that is to say, are highly individualized. The writer expresses his own views on the given subject, not with egotistical vanity, but as his personal opinion on the topic being considered. Our delight in Charles Lamb's essays, or in Stevenson's, must be largely due to the insight thus afforded into the real natures of these men. The essay, to draw one further distinction, is in this respect utterly different from the drama. The latter hides the personality of the playwright in the shadow of

his *dramatis personæ*; the former deliberately reveals the writer himself, his opinions, his sentiments, his idiosyncrasies. If your essayist has an engaging nature, a vein of wit, a whimsical bent, or an irrepressible enthusiasm for life itself, he reveals these taking qualities in his work. Part of the total pleasure one derives from such reading resides in this self-revelation of the author. Those of us who take delight, that is, in human nature, rejoice in the opportunity thus delightfully made possible of extending our acquaintance to include men of so diverse and agreeable dispositions. This pleasure, appertaining to literature generally, is true with immediate and special force of the essay in particular.

So Charles Lamb tells us what he personally thinks and feels about chimney sweepers; Thackeray gives his own views about "a lazy, idle boy"; Benson presents his private opinions about habits. The undergraduate, in his turn, may not be overly given to introspection or self-analysis; he may not meditate largely upon the abstract sides of life; but nevertheless, if he question his convictions, he will probably discover some beliefs that are essentially his own, the product of personal experience and contemplation. Let him present them, therefore, not as a tract, didactically urging his doctrines, but with such suavity and wit as he can muster. The true

essayist is not the street-corner orator, ranting with emphatic fist in palm, but rather is he the persuasive comrade engagingly disclosing his prejudices in front of an open fire. Personal he should gracefully aim to be, not domineering nor vainglorious.

This essential quality of the essay invests the abstract, fundamental idea with interest and distinction. Reduced to lowest terms, divested of this personal apparel, any essay would appear slight and unprepossessing. The central idea, isolated from its development, presents but an unattractive appearance. Yet this nucleus an essay must have. The essay writer must not merely prattle amiably and aimlessly about nothing in particular. He must, on the contrary, base his work on a sound foundation of idea whose theme, or central thought, shall govern the disposal of all of his material. Make sure, then, that your thoughts on the topic you select do so focus in some well-defined theme. That surety given, you may thereupon endow the nucleus of your essay with such breath of life as your personal and literary abilities permit.

We have so far defined this type of essay, then, as a comment on some phase of life, expressing itself primarily in an abstract idea which is made concrete by the use of description and of anecdote, and is vivified by the infusion of the personal tone. No

strict adherence to this recipe, of course, will of itself inevitably result in a successful essay. But the successful essay will usually be found to include these ingredients. As in all forms of art, allowance must be made for the personal equation.

If the qualities mentioned above are characteristic of the essay, the exaggeration of these qualities constitutes the essay writer's chief danger. Vagueness and discursiveness are the most common. The tendency toward the first is incurred by reason of the abstractness of the subject. This danger, however, may be avoided by relating all the material, as already suggested, to a central theme, and also by employing a sufficient mixture of concrete, specific illustration. The other danger, that of excessive digression, is due to lack of logical restraint, itself no doubt an outgrowth of the conversational tone. For when ideas are related mainly by the law of association, they are very likely to wander far from the initial topic; and this vagrancy is further occasioned by the loose coherence of casual discourse. The thought tends to stray in accord only with the speaker's fancy. How far this liberty may be indulged is to be determined both by the practice of the acknowledged masters of this form of writing, and by the careful testing of one's own work. The total effect must decide the matter.

If there are too many digressions or if they are too extensive, this effect will be found to lack the requisite singleness of impression. The tendency may be held in check, moreover, by the practical means of rhetoric. Mr. Benson, for example again, to keep the reader on the right track, employs such phrases as, "the point is." The mind by this means is recalled to the main topic. He makes use, also, of careful though unobtrusive paragraph transitions, and of a summary of points in his conclusion. By such mechanical means as these, undue waywardness may be held in restraint.

One of the most fascinating of literary forms, the essay is also one of the most difficult. So much of intangible charm, so delicate a balance between style and substance, so nice a distinction between what is personal and what is egotistical appear in its complex nature that high merit is rare. Yet the student may advisedly try his hand at it. Unless unusually gifted he probably will not produce a masterpiece; but the attempt will at least make more delicate his perception of the beauties in those examples which have become classic. The specimen for this analysis, appended to this chapter, is deliberately selected with the purpose of exhibiting the range and type of subjects possible to the essay, and of conveying the charm of personal, literary treatment.

CONCERNING BREAKFAST¹

Houses where everyone is punctual for breakfast are not good to stay in: the virtues so flourish there. A little laxity in the morning is humanizing. For dinner, punctuality by all means, punctuality severely to the minute; but for breakfast let there be liberty to tarry on the way. To be late for breakfast is so natural an act that instinctively one feels it to be right. There is a kind of half-wakeful sleep following the precarious folding of the hands to which the Comfortable resort when they are first called, that is more precious than all the deep somnolence of the night. The poet knew. How runs his wisdom?

“When the Morning riseth red,
Rise not thou, but keep thy Bed;
When the Dawn is dull and grey,
Sleep is still the better way.
Beasts are up betimes? But then
They are Beasts, and we are men ”

And —

“Morning Sleep avoideth Broil,
Wasteth not in greedy Toil,
Doth not suffer Care or Grief,
Giveth aching Bones relief.
Of all the Crimes beneath the Sun,
Say, Which in morning Sleep was done ?”

Yet breakfast in bed is not the joy some persons would have us think it. There are crumbs.

¹ *Fireside and Sunshine*: E. V. Lucas, E. P. Dutton & Co., 1907.

The breakfast appetite varies strangely. Some persons are content with a cup of coffee and a piece of toast; others make it the most determined meal of the day. Once it was formidable indeed. In Sir John Hawkins's *History of Music* is quoted a sixteenth-century manuscript belonging to the House of Northumberland, which gives the breakfast arrangements of the Percy family both for Lent and for flesh days; and oh, how some of us have fallen away in trencher work! Here is the simple Northumbrian scheme: "Breakfast for my Lord and Lady during Lent—First, a loaf of bread in trenchers, 2 manchets [a manchet was a small loaf of white bread], a quart of beer, a quart of wine, 2 pieces of salt fish, 6 baconn'd herring, 4 white herring, or a dish of sprats. Breakfast for my Lord Percy and Master Thomas Percy—Item, half a loaf of household bread, a manchet, a bottle of beer, a dish of butter, and a piece of salt fish, a dish of sprats, or three white herring. Breakfast for the nursery, for my Lady Margaret and Master Ingeram Percy—Item, a manchet, a quart of beer [this for the nursery!], a dish of butter, a piece of salt fish, a dish of sprats, or three white herring." At ordinary times my Lord and Lady fared thus: "First, a loaf of bread in trenchers, 2 manchets, a quart of beer, a quart of wine, half a chine of mutton, or else a

chine of beef boiled;" Lord Percy and Master Thomas Percy disposed of "half a loaf of household bread, a manchet, 1 bottle of beer, a cheeking, or else 3 mutton bones boiled"; while to the thirsty nursery went "a manchet, 1 quart of beer, and 3 mutton bones boiled."

In Hall's *Seventh Year of King Henry VIII* we find what constituted the breakfast of outlaws. "Then sayde Robyn Hood, Sir, outlawes brekefaste is venyson, and therefore you must be content with suche fare as we use. Then the Kyng and Quene sate downe, and were served with venyson and wyne by Robyn Hood and hys men, to theyre great contentacion." "Contentacion" is a splendid word; it might be reserved for red-letter breakfasts. Izaak Walton and his honest scholar made brave breakfast off a piece of powdered beef and a radish or two, as they sat beneath a sycamore. Considering that this was at nine o'clock and they began fishing soon after five, they deserved it. "All excellent good," said the honest scholar as he wiped his mouth, "and my stomach excellent good too." Walton's collaborator, Master Charles Cotton, was less indulgent. "My diet," he said, "is always one glass [of ale] so soon as I am dressed, and no more till dinner," which, compared with the excesses of the Percy children, is asceticism itself. Viator, in

the same work, took even less. "I will light a pipe," he said, "for that is commonly my breakfast too." Viator, however, was misguided. Had he eaten breakfast first and lighted his pipe after, his lot would have been more enviable. No pipe is so gracious as that which follows breakfast. Calverley sinned when he omitted this season from his ode to tobacco. "Sweet when they've cleared away lunch," he sings. True; but sweeter, nay sweetest, when they are clearing away breakfast.

To the child breakfast means bread and milk, or porridge, and the beginning of another day. To me it meant this and nothing more until at an early age a reading book was embarked upon, which consisted of a long dialogue between father and children concerning the nature and the source of the articles upon the breakfast table. The conversation, which was continued through several breakfasts, proceeded in the manner of the catechism. One child asked where coffee came from, and papa replied that it came from Arabia. Another was struck by the whiteness of the salt, and said so. Papa at once explained the whiteness of the salt and passed easily to a lecture on salt mining. The aim of the book was to show that the antipodal peoples of the earth meet at the breakfast table; that energy must be expended in both hemispheres before Henry and

Susan can enjoy their bread and treacle. This reading book was epoch making. Henceforward, breakfast was an educative meal; and I have only quite lately lost the feeling that at any moment a searching question might be asked concerning the origin and manufacture of everything eaten. From the children's books of to-day, it might be noted, the well-informed parent is departing.

Oatmeal marks not only the child's breakfast, it is the favorite food of Edinburgh Reviewers. Thus do extremes meet. It is best with cream, which indeed might be defined, after a well-known model, as the stuff which makes porridge insipid if you eat it without it. If the hoardings are to be believed, the form of porridge now most in vogue is of Quaker origin. Quaker oats, one supposes, should be the very antithesis of wild oats. Porridge — homely, honest fare though it be — is the cause of more strife than any other dish. The great salt-*versus*-sugar battle is eternally waged above it; for some take salt and some sugar, and they that take salt are the scorn of those that take sugar, and they that take sugar are despised of those that take salt. Quakers being a pacific folk, their oats should have stopped this warfare.

The egg, as egg, belongs properly to the breakfast table, in spite of the beautiful anthropomorphic

story (which too many parents claim to have participated in) of the little girl who asked her mother, what God has for dinner. "God," said her mother "has no dinner." The little girl was for a moment silent, thoughtful, sad. Then she brightened: "Oh, I suppose He has an egg with His tea." In a poem in praise of frugality, his Holiness Pope Leo XIII laid down this rule (which reached English readers *via* Mr. Andrew Lang) —

"Fresh be thine eggs, hard-boiled, or nearly raw,
Or deftly poached, or simply served *au plat*;
'There's wit in poaching eggs,' the proverb says,
And you may do them in a hundred ways."

Buttered, they give, perhaps, most "contentacion."

Personally, I like to begin the day's eating with watercress. It is so sharp and awakening. Indeed, to show to fullest advantage, to scintillate as Nature intended it to, it is at breakfast that watercress must be eaten, newly picked, with salt and bread and butter. The bread must be white and new, and the butter mild and fresh. The ecstasy of the surprise of watercress to the palate and tongue! The lively pricking sensation of the mustard-like sharpness, the fragrance of the sap, and, above all, the cleanliness, the good-humored, bright cleanness of the herb! Watercress, if it tastes of anything, tastes of early morning in spring. It is eloquent of the charm of

its native environment. Nothing else — lettuce, radishes, cucumber, land cress, or celery — speaks or sings to the eater, as watercress does, of cool streams and overhanging banks and lush herbage. The watercress has for neighbors the water-lily, the marsh marigold, and the forget-me-not. The spirit of the rivulet abides in its heart.

No matter of what the breakfast consists, marmalade is the coping stone of the meal. Without marmalade the finest breakfast is incomplete, a broken arc. Only with marmalade can it be a perfect round. Every one's home-made marmalade is notoriously the best; but where the commercially manufactured article is used opinions differ. Her Most Gracious Majesty Queen Victoria (it is stated so on the pot) preferred a viscous variety which is impossible to Oxford men bred on Cooper's. Tess of the D'Urbervilles, it will be remembered, favored Keelwell's; or, at any rate, it was this maker who assisted in the embellishment of little Sorrow's grace. The Universities are nobly loyal to marmalade. At Cambridge there is a saying that no man can pass his Little-go until he has consumed his own weight in it, while Oxford first called it Squish. The attitude of women to marmalade has never been quite sound. True, they make it excellently, but afterwards their association with it is one lament-

able retrogression. They spread it over pastry; they do not particularly desire it at breakfast; and (worst) they decant it into glass dishes and fancy jars.

Where there is no marmalade, shift may be made with honey or jam; and treacle is not entirely out of favor, although the enterprise of Bonnie Dundee has dealt it so hard a blow that you may fare far in your quest of the golden sirup. The great charm of treacle is in its transit from the pot to the plate; with no other liquid, except the exquisite thin honey of Switzerland, is it possible to trace one's autograph. Most of us as children saw our names writ in treacle.

Breakfast is a meal at which one becomes apiarian. Everything being on the table, or on the sideboard, one can sip, bee-like, where one will; hence, perhaps, the absence of conversation at breakfast. At dinner, where formality is preserved, where one progresses artistically and with dignity towards repletion, conversation is fostered; at breakfast there is merely chatter, sporadic and trivial; scraps from letters, puns, dreams, and the description of strange noises heard in the night. Dreams told at breakfast should be accepted with reservations, for few persons are strong enough to tell them faithfully. Yet, although breakfast does little either for the

conversationalist or the gourmet, it is often the merriest and freshest of the day's meals. The joy of it is new every morning. Breakfast is the beginning of another day; lunch and dinner are but continuations; and to those glad natures which are reinvigorated and heartened by every sunrise, breakfast is a time for high spirits. High spirits, however, must not be confounded with brilliance. Only dull people, said a character in a recent comedy, are brilliant at breakfast; which is a truth, in spite of the works of Dr. Holmes and the records which have come down to us of the scintillating breakfast parties given by Samuel Rogers and Lord Holland. But the table which in those days was set in a room approximated more nearly to the luncheon table than the breakfast table as we understand it. Breakfast parties are indeed practically obsolete. At the ordinary breakfast table there is little wit. One reason is the early hour — wit is for the day's decline; another is discontent — bed is not yet forgotten, nor the breakfast gong forgiven, and wit requires a mind at ease.

PROPERTY OF DEPARTMENT OF DRAMATIC ART

CHAPTER VIII

CRITICISM

CRITICISM makes an estimate of a piece of work according to recognized and accepted standards. This judgment may take the form of praise or of blame, or both, as the work itself measures up to the standards or falls short of them. True criticism, that is to say, amounts to something more than arbitrary opinion, something other than the picking of flaws. The recorded estimate must ground itself on principles applicable to the special work under consideration, and these principles must be accepted by both reader and writer as just. So a piece of sculpture must be judged by principles other than those by which a painting is appraised. So also must the standards of judgment employed by the critic of a novel be recognized by the reader of that review as based on something more substantial than the whim or caprice of the critic himself. Criticism, this is to say, is not the arbitrary record of chance impression, but is instead the deliberate analysis of means and effects, an analysis based on a wide and deep knowledge of appropriate principles.

The critic, consequently, should be able to compare the given work with others of its class, to draw distinctions, point out inequalities, and arrive at conclusions. Both analysis and comparison, that is to say, enter into his method. And the value of his final opinion will depend largely upon the extent of his preparation for this difficult task. As he is widely acquainted or not with similar works of art, so will his standards be either sound or insecure. The reader of a hundred novels, other things equal, should be able to render a more stable opinion on a new novel than would the reader of but ten. Criticism rightly considers its material, not only as an isolated subject, but considers it also in the light of the whole class to which the given work belongs.

By reason of this searching after underlying principles, and of this analytical procedure, criticism naturally falls into the class of Exposition. Expository in both aim and method it is, and must therefore conform to expository requirements. This implies abiding in general by the mood and the method of this form of discourse. But in particular cases, criticism may adopt the argumentative tone, supporting a critical contention with proof. The writer may justly wish to bring forward evidence in support of his inferences. Every good critic,

in fact, appropriately gives reasons for the critical faith within him; and such employment of argument as an auxiliary is common in this type of composition. If, however, this argumentative tone is allowed to dominate the discourse, if instead of an aid argument becomes the leading feature, criticism becomes controversy, Exposition gives place to Argument.

Perhaps no more general acceptance of the bounds and the function of criticism can be had than that interpretation of it which agrees to the asking and the answering of these three broad questions: What is the aim of the work? What is the method? What is the result? These questions serve to stimulate inquiry of all kinds. They permit of thorough and variable answers. Their interrelations give scope to the most acute and discriminating critic to exercise his faculties to the full. And if well answered, they satisfy the most exacting reader. In one form or another these questions will be found to govern all manner of criticism.

Single questions of this trio will demand greater or less consideration as the work under discussion is of one nature or another. A given short-story, for example, might yield most readily to an analysis of its method, while another might better be considered in regard to the comparison between its

result and its apparent aim. The critic himself, moreover, may incline to one of these questions more than to the others. So a great number of combinations are made possible, the natural bent of the critic, and the special character of the work combining to produce an almost kaleidoscopic variety. Thus criticism is kept from becoming a set formula, a catechism of question and answer. Although these questions are at the very foundation of criticism, the answering of them permits of great freedom on the part of the critic, at the same time demanding of him the utmost of penetration and judgment.

While concerning itself fundamentally with these wide questions, criticism may nevertheless take on one or another of several fairly distinct forms. In this respect a resemblance to Exposition in general is perceived; for Exposition, employing as its primary methods analysis and definition, adopts simultaneously as a secondary process any one of those special methods which have served as titles to the chapters in this book. Such forms as criticism recognizes and employs frequently overlap and intermingle. The same critic in different discussions may make use of different critical methods. Nevertheless the several forms should be distinguished, their essential differences recognized, if for no other

reason than that the critic may deliberately choose to employ one or another of them, consciously, in a special case. As the writer realizes the variance between aim and method of these forms, he is the better fitted to select that form which best applies to his subject. Judicial criticism, for instance, is far removed in treatment as in purpose from impressionistic. The former applies to the work in question external standards which are assumed to be valid, and measures the total effect of the work according to these standards. The latter accounts for the effect produced by the work on the critic himself, applying to that work personal or internal standards. Historical criticism attempts to regain the point of view contemporary with the production of the work under consideration. Psychological criticism brings to bear all that can be discovered of the personality of the artist. Appreciative criticism aims to make the work render the maximum of positive values. These several forms of criticism result from varying the combinations made possible by the nature of the work, the emphasis placed on one or another of the triumvirate of critical questions, and the natural bent of the critic. The types themselves are sufficiently distinct to make differentiation practicable. They constitute the resources at the critic's disposal. He adopts one or another at

the dictates of the nature of the subject or of his own preferences.

It will have been seen by this that criticism is not a primrose path of literary dalliance. Analyzing and accounting for one's feelings requires delicate perceptions and intelligent observation. A picture may strike the fancy, or it may not; a symphony may leave one indifferent or enthusiastic. Aside from natural responsiveness or lack of responsiveness to this or that form of art, why does one experience pleasure or the reverse, and in what degree? Is it some quality in the picture or in one's self? The attempt to phrase and to express impressions so derived requires all of penetration and of wit one owns. Yet such requirement, forcing one as it does to examine and to disentangle one's sensations, is obviously of immense cultural value. That way lie both intellectual and æsthetic development. Difficult, therefore, as criticism assuredly is, the constant gain in power of discernment and of discrimination which it yields makes the reward well worth the labor.

To the undergraduate, moreover, not steeped in theories of art, nor perhaps very widely or deeply read in literature, judicial criticism presents almost insuperable difficulties. Let him therefore attempt the more practicable forms, as, impressionistic or appreciative. His standards are personal rather

than absolute. Let him, for example, endeavor to record a truthful account of his own impressions at first sight of a Claude Monet painting, or at first hearing of a Chopin composition. Let him determine whether to his taste that particular work is good or bad, and why. He will find it greatly to his assistance to propound to himself those three questions: What was the artist trying to do? What means did he employ? What measure of success did he gain? The student should make these questions the warp of this critical fabric; the woof, their answers. So will he weave a firm web of discourse, the more homespun at first the better.

In such weaving, certain high aims should be held before the critic's eyes. In the first place he should strive to be honest with himself; and this is not so easy of accomplishment as at first thought it would appear. For the time being he should disregard whatever comment he may previously have heard regarding this special work. He should record his individual opinion, a faithful account of his own experience. Better that this should run directly counter to established opinion than that the critic should content himself with the pale reflex of the opinion of another. This is not to advocate eccentric judgments, nor fantastic. These are generally as little honest as are the repetitions of accepted opin-

ions. But if the student really prefers a modern color print to an old master, let him have the courage to admit the fact. Erring principles of taste can be corrected by study and maturity; but from the start, sincere, personal response to critical questioning must insistently be demanded.

In the second place, the student should aim at accuracy of observation and delicacy of perception. A blurred impression results inevitably in a vague critical judgment. Train the attention to observe the parts as well as the whole, the leaf as well as the flower. The critic should see more precisely and more minutely than the casual observer. He should be able, moreover, having seen, to represent his view for the sake of others. For, as Browning has said in verse, we mortals are so constituted that we see with admiration for the first time beauty in those common sights which the artist, because of sharper vision, notes and calls to our attention. Something of this special function belongs also to the critic. The endeavor to live up to such a privilege demands of him the ability to give adequate expression to fine shades of meaning. This is a matter of accurate and nice use of words. Here, of all places, hackneyed jargon is wholly inappropriate. As the impression is definite and personal, so should the expression be individual and accurate.

These, to mention no others, are high aims offering thereby inspiration to the ambitious. The constantly increasing reliance on one's own judgment, and the justification of the results of such reliance, which result from this training, are sufficient reward in themselves. The danger of dogmatism is exposed and avoided, as the trained boxer avoids brawls, through a feeling of confidence in one's ability. The assumption of a comparative attitude of mind in estimating work of every kind becomes second nature. One finds one's standards constantly growing surer and higher. In brief, there is no other training equal to this in developing mental poise and intellectual self-control. The difficulties only enhance the rewards. The undergraduate need not become a Coleridge, an Arnold, or a Bagehot, to derive the beneficial results attendant on such exercise. Sufficient for him if he finds that he is more accurately perceiving and more strictly distinguishing the shoddy from the artistic, the false from the true. These qualities acquired, finer matters of taste and of judgment, together with greater facility of expression, may safely be left to the development of time.

Appended are two examples of criticism whose subject material and whose methods suggest the variety possible to this form of composition.

MR. KIPLING'S STORIES¹

The wind bloweth where it listeth. But the wind of literary inspiration has rarely shaken the bungalows of India, as, in the tales of the old Jesuit missionaries, the magical air shook the frail "medicine tents," where Huron conjurors practiced their mysteries. With a world of romance and of character at their doors, Englishmen in India have seen as if they saw it not. They have been busy in governing, in making war, making peace, building bridges, laying down roads, and writing official reports. Our literature from that continent of our conquest has been sparse indeed, except in the way of biographies, of histories, and of rather local and unintelligible *facetiae*. Except the novels by the author of *Tara*, and Sir Henry Cunningham's brilliant sketches, such as *Dustypore*, and Sir Alfred Lyall's poems, we might almost say that India has contributed nothing to our finer literature. That old haunt of history, the wealth of character brought out in that confusion of races, of religions, and the old and new, has been wealth untouched, a treasure house sealed: those pagoda trees have never been shaken. At last there comes an Englishman with eyes, with a pen extraordinary deft, an observation marvelously rapid

¹ *Essays in Little*: Andrew Lang, Charles Scribner's Sons, 1901.

and keen ; and, by good luck, this Englishman has no official duties : he is neither a soldier, nor a judge ; he is merely a man of letters. He has leisure to look around him, he has the power of making us see what he sees ; and, when we have lost India, when some new power is ruling where we ruled, when our empire has followed that of the Moguls, future generations will learn from Mr. Kipling's works that India was under English sway.

It is one of the surprises of literature that these tiny masterpieces in prose and verse were poured, "as rich men give that care not for their gifts," into the columns of Anglo-Indian journals. There they were thought clever and ephemeral — part of the chatter of the week. The subjects, no doubt, seemed so familiar, that the strength of the handling, the brilliance of the color, were scarcely recognized. But Mr. Kipling's volumes no sooner reached England than the people into whose hands they fell were certain that here were the beginnings of a new literary force. The books had the strangeness, the color, the variety, the perfume of the East. Thus it is no wonder that Mr. Kipling's repute grew up as rapidly as the mysterious mango tree of the conjurors. There were critics, of course, ready to say that the thing was merely a trick, and had nothing of the supernatural. That opinion is not

likely to hold its ground. Perhaps the most severe of the critics has been a young Scotch gentleman, writing French, and writing it wonderfully well, in a Parisian review. He chose to regard Mr. Kipling as little but an imitator of Bret Harte, deriving his popularity mainly from the novel and exotic character of his subjects. No doubt, if Mr. Kipling has a literary progenitor, it is Mr. Bret Harte. Among his earlier verses a few are what an imitator of the American might have written in India. But it is a wild judgment which traces Mr. Kipling's success to his use, for example, of Anglo-Indian phrases and scraps of native dialects. The presence of these elements is among the causes which have made Englishmen think Anglo-Indian literature tediously provincial, and India a bore. Mr. Kipling, on the other hand, makes us regard the continent which was a bore an enchanted land, full of marvels and magic which are real. There has, indeed, arisen a taste for exotic literature: people have become alive to the strangeness and fascination of the world beyond the bounds of Europe and the United States. But that is only because men of imagination and literary skill have been the new conquerors — the Cortezes and Balboas of India, Africa, Australia, Japan, and the isles of the southern seas. All such conquerors, whether they write with the polish of

M. Pierre Loti, or with the carelessness of Mr. Boldrewood, have, at least, seen new worlds for themselves; have gone out of the streets of the overpopulated lands into the open air; have sailed and ridden, walked and hunted; have escaped from the fog and smoke of towns. New strength has come from fresher air into their brains and blood; hence the novelty and buoyancy of the stories which they tell. Hence, too, they are rather to be counted among romanticists than realists, however real is the essential truth of their books. They have found so much to see and to record, that they are not tempted to use the microscope, and pore forever on the minute in character. A great deal of realism, especially in France, attracts because it is novel, because M. Zola and others have also found new worlds to conquer. But certain provinces in those worlds were not unknown to, but were voluntarily neglected by, earlier explorers. They were the "Bad Lands" of life and character; surely it is wiser to seek quite new realms than to build mud huts and dunghills on the "Bad Lands."

Mr. Kipling's work, like all good work, is both real and romantic. It is real because he sees and feels very swiftly and keenly; it is romantic, again, because he has a sharp eye for the reality of romance, for the attraction and possibility of adventure, and

because he is young. If a reader wants to see petty characters displayed in all their meannesses, if this be realism, surely certain of Mr. Kipling's painted and frisky matrons are realistic enough. The seamy side of Anglo-Indian life, the intrigues, amorous or semi-political — the slang of people who describe dining as "mangling garbage" — the "games of tennis with the seventh commandment" — he has not neglected any of these. Probably the sketches are true enough, and pity 'tis 'tis true: for example, the sketches in *Under the Deodars* and in *The Gadsbys*. That worthy pair, with their friends, are to myself as unsympathetic, almost, as the characters in *La Conquête de Plassans*. But Mr. Kipling is too much a true realist to make their selfishness and pettiness unbroken, unceasing. We know that "Gaddy" is a brave, modest, and hard-working soldier; and, when his little silly bride (who prefers being kissed by a man with waxed moustaches) lies near to death, certainly I am nearer to tears than when I am obliged to attend the bed of Little Dombey or of Little Nell. Probably there is a great deal of slangy and unrefined Anglo-Indian society; and, no doubt, to sketch it in its true colors is not beyond the province of art. At worst it is redeemed, in part, by its constancy in the presence of various perils — from disease, and from

“the bullet flying down the pass.” Mr. Kipling may not be, and very probably is not, a reader of *Gyp*; but *The Gadsbys*, especially, reads like the work of an Anglo-Indian disciple, trammelled by certain English conventions. The more Pharisaic realists — those of the strictest sect — would probably welcome Mr. Kipling as a younger brother, so far as *Under the Deodars* and *The Gadsbys* are concerned, if he were not occasionally witty and even flippant, as well as realistic. But, very fortunately, he has not confined his observation to the pleasures and pleasures of Simla; he has looked out also on war and on sport, on the life of all native tribes and castes; and has even glanced across the borders of “The Undiscovered Country.”

Among Mr. Kipling’s discoveries of new kinds of characters, probably the most popular is his invention of the British soldier in India. He avers that he “loves that very strong man, Thomas Atkins”; but his affection has not blinded him to the faults of the beloved. Mr. Atkins drinks too much, is too careless a gallant in love, has been educated either too much or too little, and has other faults, partly due, apparently, to recent military organization, partly to the feverish and unsettled state of the civilized world. But he is still brave, when he is well led; still loyal, above all, to

his "trusty chum." Every Englishman must hope that, if Terence Mulvaney did not take the city of Lungtung Pen as described, yet he is ready and willing so to take it. Mr. Mulvaney is as humorous as Micky Free, but more melancholy and more truculent. He has, perhaps, "won his way to the mythical" already, and is not so much a soldier as an incarnation, not of Krishna, but of many soldierly qualities. On the other hand, Private Ortheris, especially in his frenzy, seems to show all the truth and much more than the life of a photograph. Such, we presume, is the soldier, and such are his experiences and temptations and repentance. But nobody ever dreamed of telling us all this, till Mr. Kipling came. As for the soldier in action, the *Taking of Lungtung Pen*, and the *Drums of the Fore and Aft*, and the other tale of the battle with the Pathans in the gorge are among the good fights of fiction. They stir the spirit, and they should be distributed (in addition, of course, to the *Soldier's Pocket Book*) in the ranks of the British army. Mr. Kipling is as well informed about the soldier's women-kind as about the soldier: about Dinah Shadd as about Terence Mulvaney. Lever never instructed us on these matters: Micky Free, if he loves, rides away; but Terence Mulvaney is true to his old woman. Gallant, loyal, reckless,

vain, swaggering, and tender-hearted, Terence Mulvaney, if there were enough of him, "would take St. Petersburg in his drawers." Can we be too grateful to an author who has extended, as Mr. Kipling in his military sketches has extended, the frontiers of our knowledge and sympathy?

It is a mere question of individual taste; but, for my own part, had I to make a small selection from Mr. Kipling's tales, I would include more of his studies in Black than in White, and many of his excursions beyond the probable and natural. It is difficult to have one special favorite in this kind; but perhaps the story of the two English adventurers among the freemasons of unknown Kafiristan (in the *Phantom Rickshaw*) would take a very high place. The gas-heated air of the Indian newspaper office is so real, and into it comes a wanderer who has seen new faces of death, and who carries with him a head that has worn a royal crown. The contrasts are of brutal force; the legend is among the best of such strange fancies. Then there is, in the same volume, *The Strange Ride of Morrowbie Jukes*, the most dreadful nightmare of the most awful Bunker in the realms of fancy. This is a very early work; if nothing else of Mr. Kipling's existed his memory might live by it, as does the memory of the American Irishman by the *Diamond Lens*.

The sham magic of *In the House of Suddhu* is as terrible as true necromancy could be, and I have a *faiblesse* for the *Bisara of Pooree*. *The Gate of the Hundred Sorrows* is a realistic version of *The English Opium Eater*, and more powerful by dint of less rhetoric. As for the sketches of native life — for example, *On the City Wall* — to English readers they are no less than revelations. They testify, more even than the military stories, to the author's swift and certain vision, his certainty in his effects. In brief, Mr. Kipling has conquered worlds, of which, as it were, we knew not the existence.

His faults are so conspicuous, so much on the surface, that they hardly need to be named. They are curiously visible to some readers who are blind to his merits. There is a false air of hardness (quite in contradiction to the sentiment in his tales of childish life); there is a knowing air; there are mannerisms, such as "But that is another story"; there is a display of slang; there is the too obtrusive knocking of the nail on the head. Everybody can mark these errors; a few cannot overcome their antipathy, and so lose a great deal of pleasure.

It is impossible to guess how Mr. Kipling will fare if he ventures on one of the usual novels of the orthodox length. Few men have succeeded both in the *conte* and the novel. Mr. Bret Harte is limited

to the *conte*; M. Guy de Maupassant is probably at his best in it. Scott wrote but three or four short tales, and only one of these is a masterpiece. Poe never attempted a novel. Hawthorne is almost alone in his command of both kinds. We can live only in the hope that Mr. Kipling, so skilled in so many species of the *conte*, so vigorous in so many kinds of verse, will also be triumphant in the novel; though it seems unlikely that its scene can be in England, and though it is certain that a writer who so cuts to the quick will not be happy with the novel's almost inevitable "padding." Mr. Kipling's longest effort, *The Light which Failed*, can, perhaps, hardly be considered a test or touchstone of his powers as a novelist. The central interest is not powerful enough; the characters are not so sympathetic as are the interest and the characters of his short pieces. Many of these persons we have met so often that they are not mere passing acquaintances, but already find in us the loyalty due to old friends.

PROPERTY OF
DEPARTMENT OF DRAMATIC ART

SALVINI'S *MACBETH*¹

Salvini closed his short visit to Edinburgh by a performance of *Macbeth*. It was, perhaps, from a sentiment of local color that he chose to play the Scottish usurper for the first time before Scotsmen; and the audience were not insensible of the privilege. Few things, indeed, can move a stronger interest than to see a great creation taking shape for the first time. If it is not purely artistic, the sentiment is surely human. And the thought that you are before all the world, and have the start of so many others as eager as yourself, at least keeps you in a more unbearable suspense before the curtain rises, if it does not enhance the delight with which you follow the performance and see the actor "bend up each corporal agent" to realize a masterpiece of a few hours' duration. With a player so variable as Salvini, who trusts to the feeling of the moment for so much detail, and who, night after night, does the same thing differently but always well, it can never be safe to pass judgment after a single hearing. And this is more particularly true of last week's *Macbeth*; for the whole third act was marred by a grievously humorous misadventure. Several minutes too soon the ghost of Banquo joined the party, and, after

¹ *Lay Morals and Other Papers*: Robert Louis Stevenson, Charles Scribner's Sons, 1911.

having sat helpless awhile at a table, was ignominiously withdrawn. Twice was this ghostly Jack-in-the-box obtruded in the stage before his time; twice removed again; and yet he showed so little hurry when he was really wanted that, after an awkward pause, Macbeth had to begin his apostrophe to empty air. The arrival of the belated specter in the middle, with a jerk that made him nod all over, was the last accident in the chapter, and worthily topped the whole. It may be imagined how lamely matters went throughout these cross purposes.

In spite of this, and some other hitches, Salvini's *Macbeth* had an emphatic success. The creation is worthy of a place beside the same artist's *Othello* and *Hamlet*. It is the simplest and most unsympathetic of the three; but the absence of the finer lineaments of *Hamlet* is redeemed by gusto, breadth, and a headlong unity. Salvini sees nothing great in *Macbeth* beyond the royalty of muscle, and that courage which comes of strong and copious circulation. The moral smallness of the man is insisted on from the first, in the shudder of uncontrollable jealousy with which he sees Duncan embracing Banquo. He may have some Northern poetry of speech, but he has not much logical understanding. In his dealings with the supernatural powers he is

like a savage with his fetish, trusting them beyond bounds while all goes well, and whenever he is crossed, casting his belief aside and calling "fate into the list." For his wife, he is little more than an agent, a frame of bone and sinew for her fiery spirit to command. The nature of his feeling towards her is rendered with a most precise and delicate touch. He always yields to the woman's fascination; and yet his caresses (and we know how much meaning Salvini can give to a caress) are singularly hard and unloving. Sometimes he lays his hand on her as he might take hold of any one who happened to be nearest to him at a moment of excitement. Love has fallen out of this marriage by the way, and left a curious friendship. Only once — at the very moment when she is showing herself so little a woman and so much a high-spirited man — only once is he very deeply stirred towards her; and that finds expression in the strange and horrible transport of admiration, doubly strange and horrible on Salvini's lips — "Bring forth men-children only!"

The murder scene, as was to be expected, pleased the audience best. Macbeth's voice, in the talk with his wife, was a thing not to be forgotten; and when he spoke of his hangman's hands, he seemed to have blood in his utterance. Never for a moment, even in the very article of the murder, does he possess his

own soul. He is a man on wires. From first to last it is an exhibition of hideous cowardice. For, after all, it is not here, but in broad daylight, with the exhilaration of conflict, where he can assure himself at every blow he has the longest sword and the heaviest hand, that this man's physical bravery can keep him up; he is an unwieldy ship, and needs plenty of way on before he will steer.

In the banquet scene, while the first murderer gives account of what he has done, there comes a flash of truculent joy at the "twenty trenchèd gashes" on Banquo's head. Thus Macbeth makes welcome to his imagination those very details of physical horror which are so soon to turn sour in him. As he runs out to embrace these cruel circumstances, as he seeks to realize to his mind's eye the reassuring spectacle of his dead enemy, he is dressing out the phantom to terrify himself; and his imagination, playing the part of justice, is to "commend to his own lips the ingredients of his poisoned chalice." With the recollection of *Hamlet* and his father's spirit still fresh upon him, and the holy awe with which that good man encountered things not dreamt of in his philosophy, it was not possible to avoid looking for resemblances between the two apparitions and the two men haunted. But there are none to be found. Macbeth has a

purely physical dislike for Banquo's spirit and the "twenty trenchèd gashes." He is afraid of he knows not what. He is abject, and again blustering. In the end he so far forgets himself, his terror, and the nature of what is before him, that he rushes upon it as he would upon a man. When his wife tells him he needs repose, there is something really childish in the way he looks about the room, and, seeing nothing, with an expression of almost sensual relief, plucks up heart enough to go to bed. And what is the upshot of the visitation? It is written in Shakespeare, but should be read with the commentary of Salvini's voice and expression:— "*O! siam nell'opra ancor fanciulli*," — "We are yet young indeed." Circle below circle. He is looking with horrible satisfaction into the mouth of hell. There may still be a prick to-day; but to-morrow conscience will be dead, and he may move untroubled in this element of blood.

In the fifth act we see this lowest circle reached; and it is Salvini's finest moment throughout the play. From the first he was admirably made up, and looked Macbeth to the full as perfectly as ever he looked Othello. From the first moment he steps upon the stage you can see this character is a creation to the fullest meaning of the phrase; for the man before you is a type you know well already. He arrives

with Banquo on the heath, fair and red-bearded, sparing of gesture, full of pride and the sense of animal well-being, and satisfied after the battle like a beast who has eaten his fill. But in the fifth act there is a change. This is still the big, burly, fleshy, handsome-looking Thane ; here is still the same face which in the earlier acts could be superficially good-humored and sometimes royally courteous. But now the atmosphere of blood, which pervades the whole tragedy, has entered into the man and subdued him to its own nature ; and an indescribable degradation, a slackness and puffiness, has overtaken his features. He has breathed the air of carnage, and supped full of horrors. Lady Macbeth complains of the smell of blood on her hand ; Macbeth makes no complaint — he has ceased to notice it now ; but the same smell is in his nostrils. A contained fury and disgust possesses him. He taunts the messenger and the doctor as people would taunt their mortal enemies. And, indeed, as he knows right well, every one is his enemy now, except his wife. About her he questions the doctor with something like a last human anxiety ; and, in tones of grisly mystery, asks him if he can “minister to a mind diseased.” When the news of her death is brought him, he is staggered and falls into a seat ; but somehow it is not anything we can call grief that he dis-

plays. There had been two of them against God and man; and now, when there is only one, it makes perhaps less difference than he had expected. And so her death is not only an affliction, but one more disillusion; and he redoubles in bitterness. The speech that follows, given with tragic cynicism in every word, is a dirge, not so much for her as for himself. From that time forth there is nothing human left in him, only "the fiend of Scotland," Macduff's "hell-hound," whom, with a stern glee, we see baited like a bear and hunted down like a wolf. He is inspired and set above fate by a demoniacal energy, a lust of wounds and slaughter. Even after he meets Macduff his courage does not fail; but when he hears the Thane was not born of woman, all virtue goes out of him; and though he speaks sounding words of defiance, the last combat is little better than a suicide.

The whole performance is, as I said, so full of gusto and a headlong unity; the personality of Macbeth is so sharp and powerful; and within these somewhat narrow limits there is so much play and saliency that, so far as concerns Salvini himself, a third great success seems indubitable. Unfortunately, however, a great actor cannot fill more than a very small fraction of the boards; and though Banquo's ghost will probably be more seasonable

in his future apparitions, there are some more inherent difficulties in the piece. The company at large did not distinguish themselves. Macduff, to the huge delight of the gallery, out-Macduff'd the average ranter. The lady who filled the principal female part has done better on other occasions, but I fear she has not metal for what she tried last week. Not to succeed in the sleep-walking scene is to make a memorable failure. As it was given, it succeeded in being wrong in art without being true to nature.

And there is yet another difficulty, happily easy to reform, which somewhat interfered with the success of the performance. At the end of the incantation scene the Italian translator has made Macbeth fall insensible upon the stage. This is a change of questionable propriety from a psychological point of view; while in point of view of effect it leaves the stage for some moments empty of all business. To remedy this, a bevy of green ballet girls came forth and pointed their toes about the prostrate king. A dance of High Church curates, or a hornpipe by Mr. T. P. Cooke, would not be more out of the key; though the gravity of a Scots audience was not to be overcome, and they merely expressed their disapprobation by a round of moderate hisses, a similar irruption of Christmas fairies would most

likely convulse a London theater from pit to gallery with inextinguishable laughter. It is, I am told, the Italian tradition; but it is one more honored in the breach than the observance. With the total disappearance of these damsels, with a stronger Lady Macbeth, and, if possible, with some compression of those scenes in which Salvini does not appear, and the spectator is left at the mercy of Macduffs and Duncans, the play would go twice as well, and we should be better able to follow and enjoy an admirable work of dramatic art.

INTERPRETATION

One of the auxiliaries of criticism is interpretation. A poem, let us say, presents a condensed view of some phase of life. In order adequately to criticize the theme of the poem, we amplify and interpret this concise idea. Or a portrait stands before us, suggestive, full of latent meaning. We as thorough critics might wish to comment on the artist's conception, on his draftsmanship and coloring, on the total impression. That total impression might more clearly be conveyed if the critic should render an account of the meaning which the face held for him. Doing so, he would for the time become the interpreter, using interpretation in the service of criticism.

From being an auxiliary, interpretation may grow to such important dimensions as to become an independent offshoot, a form of criticism itself. When this occurs, the judge in the critic is superseded by the expositor. Yet the same critical faculties of penetration and of analysis are required. The question has now become single: What is the result? The answer also has become restricted to include the result apart from both aim and method. Nevertheless, in so far as this limited answer is successfully or unsuccessfully returned, in just so far will our

work be good or bad criticism. For if our interpretation enables our readers to realize the inner significance and suggestion of the picture or of the poem, they will form for themselves an estimate of its intrinsic value. Indirectly, that is, and implicitly, interpretation is a vital part of criticism.

As such, interpretation affords an attractive problem to the writer. It furnishes him the opportunity of trying his hand at expressing the sentiments and ideas of one form of art in terms of another. For it may be that he will wish to put into words the emotion aroused by a piece of music; or he may desire to convey the meaning of some significant picture to language. The endeavor to do this makes a splendid exercise in transcription.

In such work external standards are unessential. Such judgments as are attempted are not explicitly stated. Comparisons with similar works are omitted. And what implicit judgments are suggested are the outcome of personal rather than of absolute standards of criticism. For interpretation amounts to reading out of the painting what the interpreter, with trained insight, has there been able to discover. His method affords him the opportunity of projecting himself into the mood and mind of the original artist.

This opportunity carries with it a peculiar danger.

For if the interpreter, instead of reading out of the picture that only which he finds there, reads into it what he merely invents, then is his work futile and false. Such danger often comes as a temptation to the interpreter of music especially, for the evanescent and illusory impressions of that art speak a beguiling language, create but a phantom image in the mind of the auditor. The attempt to make definite and solid so fragile a structure as this, by adapting words to the image created, is fraught with special danger. Invention too far supplants interpretation. With pictures and with poetry the danger, while not so great, is still present. It must strenuously be avoided. Absolute honesty in the translation is the great essential.

The golden mean lies somewhere between a mere paraphrase, on the one hand, and an impressionistic rhapsody, on the other. The examination of the work of masters in this delicate art will show most clearly the methods and results of successful interpretation. John La Farge, for an instance, writing for *McClure's Magazine* for June, 1902, describes and interprets Rubens's "Descent from the Cross." That his interpretation may carry conviction to the mind, he is careful to portray the picture for the eye. Description and interpretation are nicely adjusted and combined, with the result of allowing us to see

the picture part by part, at the same time making us realize the significance of each part as it is disclosed. So we are made ready for the dominant impression which pervades the picture as a whole, and which the interpreter dwells on at the end.

In general terms, the interpreter analyzes and accounts for his impression, then constructs a synthetic account of his experience wherein we may trace the process and the result of his analysis. If he does this successfully, he makes it possible for us to see the picture through his eyes, and so to derive a final impression similar to his own. The appended example of interpretation is noteworthy for its literary style, no less than for the excellence of its exemplification of this branch of criticism.

LA GIOCONDA¹

La Gioconda is, in the truest sense, Leonardo's masterpiece, the revealing instance of his mode of thought and work. In suggestiveness, only the *Melancholia* of Durer is comparable to it; and no crude symbolism disturbs the effect of its subdued and graceful mystery. We all know the face and hands of the figure, set in its marble chair, in that cirque of fantastic rocks, as in some faint light under sea. Perhaps of all ancient pictures time has chilled it least. As often happens with works in which invention seems to reach its limit, there is an element in it given to, not invented by, the master. In that inestimable folio of drawings, once in the possession of Vasari, were certain designs by Verrocchio, faces of such impressive beauty that Leonardo in this boyhood copied them many times. It is hard not to connect with these designs of the elder, by-past master, as with its general principle, the unfathomable smile, always with a touch of something sinister in it, which plays over all Leonardo's work. Besides, the picture is a portrait. From childhood we see this image defining itself on the fabric of his dreams; and but for express historical

¹ *The Renaissance: Leonardo da Vinci*: Walter Pater, The Macmillan Co., 1902.

testimony, we might fancy that this was but his ideal lady, embodied and beheld at last. What was the relationship of a living Florentine to this creature of his thought? By means of what strange affinities had the person and the dream grown up thus apart, and yet so closely together? Present from the first incorporeally in Leonardo's thought, dimly traced in the designs of Verrocchio, she is found present at last in *Il Giocondo's* house. That there is much of mere portraiture in the picture is attested by the legend that by artificial means, the presence of mimes and flute players, that subtle expression was protracted on the face. Again, was it in four years and by renewed labor never really completed, or in four months and as by stroke of magic, that the image was projected?

The presence that thus rose so strangely beside the waters is expressive of what in the ways of a thousand years men had come to desire. Hers is the head upon which all "the ends of the world are come," and the eyelids are a little weary. It is a beauty wrought out from within upon the flesh, the deposit, little cell by cell, of strange thoughts and fantastic reveries and exquisite passions. Set it for a moment beside one of those white Greek goddesses or beautiful women of antiquity, and how would they be troubled by this beauty, into which the soul with all

its maladies has passed ! All the thoughts and experience of the world have etched and molded there, in that which they have of power to refine and make expressive the outward form, the animalism of Greece, the lust of Rome, the reverie of the middle age with its spiritual ambition and imaginative loves, the return of the Pagan world, the sins of the Borgias. She is older than the rocks among which she sits ; like the vampire, she has been dead many times, and learned the secrets of the grave ; and has been a diver in deep seas, and keeps their fallen day about her ; and trafficked for strange webs with Eastern merchants : and, as Leda, was the mother of Helen of Troy, and, as Saint Anne, the mother of Mary ; and all this has been to her but as the sound of lyres and flutes, and lives only in the delicacy with which it has molded the changing lineaments, and tinged the eyelids and the hands. The fancy of a perpetual life, sweeping together ten thousand experiences, is an old one ; and modern thought has conceived the idea of humanity as wrought upon by, and summing up in itself, all modes of thought and life. Certainly Lady Lisa might stand as the embodiment of the old fancy, the symbol of the modern idea.

CHAPTER IX

FORMS OF REPRODUCTION

THE modes of Exposition so far discussed have to do with creative composition. The writer originates and presents his own views on the subject, determines upon the arrangement of material, and reaches independent conclusions. Even criticism, though it is a secondary rather than a primary form of composition, is essentially creative. The critic's material may be the original production of another writer, but the method of treatment and the recorded opinion are the critic's own. This independence of thought and expression does not hold true, however, of the forms of reproduction to be considered in this chapter. For in these phases of Exposition the writer, while holding to the expository function of explanation, fashions his opinions and his manner of presentation carefully in accord with his model. Such reproduction of another's ideas, in more concise language or in plainer terms, is a humble but useful form of Exposition.

However humble these forms of reproduction may

seem in comparison with the more imaginative and inventive types of composition, their utilitarian value added to their general expository training makes them far from negligible acquirements. The practice they afford indirectly and incidentally, in diction, in phrasing, in discriminating between the significant and the unessential, makes them desirable adjuncts to the study of Exposition in general.

Expository these forms must naturally be called; for in addition to exemplifying the fundamental purpose of all Exposition, they accomplish this end by the means of expository methods. Analysis and definition are their main reliance. The former method governs the abstract, the latter, the paraphrase. In the abstract, important topics are determined and presented in their proper proportions, while in the paraphrase meanings are defined and interpretations made. By nature, therefore, as by method, these forms of reproduction bear at least a secondary relationship to this branch of the composition family.

PARAPHRASE

Of the two forms of reproduction here to be considered, one is the paraphrase. It has for its aim reproducing, in simpler, more immediately comprehensible language, the thought of its original. Both prose and poetry furnish basic material for

the exercise of this process. In either case the object is to explain the material selected.

The necessity for paraphrasing may be due to any one of a number of causes. The original passage, for instance, may in its expression be too abstruse for a given audience. Children frequently require translation into simpler language of stories enjoyable in themselves, but written in a style beyond their understanding. So Charles and Mary Lamb very freely paraphrased several of Shakespeare's plays. In consequence, not only the difficulties of Elizabethan diction, but also the scope of the human qualities involved, were brought within the compass of youthful minds. Or, again, a second necessity for paraphrasing may inhere in the original if that original is a poem. The thought may be submerged under the imagery and figurative language of the verse. The paraphrase, aiming always to make plain the ideas themselves, will bring the thought of the poem to the surface. A further necessity may be occasioned by the highly connotative or compact style of many prose writers. The paraphrase here becomes of real service in bringing before the casual reader the latent significance of the original, in preventing misinterpretation, on his part, of what might be obscure. In all cases, in brief, wherein the original thought presents difficulty of immediate

apprehension, the paraphrase plays a legitimate and serviceable part.

In the performance of this service the paraphrase differs from interpretation, although to be sure a good paraphrase does incidentally interpret its model. But the interpreter concerns himself for the most part with large phases of his subject, or with the general impression derived from it. He may determine what parts of the original he will emphasize, what parts he will omit. He may appropriately devote himself to elucidating one special aspect of his material, neglecting all else. The paraphrase maker, on the other hand, is more straitly bound. He must not choose one passage for more detailed treatment than another, nor must he content himself with a general impression merely. He must conform to the plan, the order, and the proportions of the original. His explanation should be a running commentary, a continuous interpretation parallel at all points to the copy, accounting for both major and minor ideas. Less ambitious in its scope, therefore, than interpretation, the paraphrase nevertheless demands the full exercise of special powers of explanation.

Essential to the making of a successful paraphrase may be mentioned expressly a few requisites already implied above. In the first place, rephrase, and, if

necessary, recast the entire passage. The use of synonyms, merely, is insufficient. But in rephrasing, do not insert new ideas not found in the text, nor elaborate those already present. Explanation, not amplification, is the object. The ideal is a rendering of the original which shall be equivalent to a free but accurate translation, not a bold construing of the given passage. In the second place, try to preserve a dignity of tone in the paraphrase in accord with the style of the selection itself. It is not expected of a paraphrase that it will invest itself in a distinguished literary dress; but it need not on that account degenerate into commonplace or triviality. A poem worthy of paraphrase should not be cheapened by a prose caricature of itself. The best translation catches the mood of its original, and reproduces that as well as the tangible ideas. These requirements the more easily impose themselves upon the expositor if he yields himself willingly to the mind and mood of his author, if he becomes the interpreter and spokesman rather than the originator.

Paraphrasing may rightly be expected to bring about very definite profit to the maker. Its chief merit resides naturally in the resulting increase of explaining power. The ability to illuminate the obscure is no mean talent in itself. In addition, especially when the paraphrase is employed in the

service of passages of marked literary value, it develops an appreciation of the nice use of words, and of facility in phrasing. Any one, for example, who makes a careful paraphrase of Wordsworth's sonnet, "The world is too much with us," will gain an increased command over language. If, moreover, through such exercise the writer comes incidentally into a surer appreciation of Wordsworth's choice of words, and into a deeper understanding and consequent enjoyment of the poem itself, he has been richly rewarded. His altruistic motive of making clear for others the significance of the poem has become bread cast upon the waters.

THE ABSTRACT

The other form of reproduction here to be considered is the abstract. Starting with the same purpose as the paraphrase, namely, to explain, it gains its object by reproducing the original on a smaller scale. The language may or may not be identical with that of the selection itself. It is possible for the abstract to employ important sentences verbatim, although this is not always feasible. Like the paraphrase, moreover, the abstract is restrained by the necessity of conforming to its original both in general scheme and in the proportioning of parts. But, unlike the paraphrase,

it may disregard minor details of composition when these are inorganic parts of the whole. In this regard the abstract is the inverse of interpretation; the latter expands one or more phases of its subject, the former selects and condenses the salient features of the whole work.

The ideal in making an abstract is not originality nor individuality of treatment. The individual is sunk in the spokesman. The more carefully the abstract follows the copy, the better. Its value as a piece of explanation depends upon the fidelity with which it reproduces the original. Its goal is attained if it omits no essential part, and if it discards whatever is merely ornament or elaboration. Its methods, therefore, are selection and compression. By selection, those matters integrally related to the main theme of the discourse are sifted from the mass of material. By compression, these selected elements are reduced to scale, the ideas of greater or less weight in the original being given respectively relative importance in the abstract. The ideal amounts to a concise, unadorned, well-organized, and proportioned outline of the work itself.

This outline, it should be emphasized, is not a series of notes, but a connected discourse. It is an essay in little, a miniature copy of the original. Illustrative material is omitted, adornment disposed

of, to the end that the underlying thought in its intended force may be perceived.

If, as in paraphrasing, the student will employ this process in the service of material of intrinsic worth, he will derive great benefit. Let him, for example, make a thoughtful abstract of Professor Palmer's address, "Self-Cultivation in English," and he will not only gain practice in this method of expounding, but he will also become acquainted with a masterly essay, and will inevitably recognize the skill with which the author has constructed and amplified his material. Thus by indirection of method the student finds direction out; by analysis he comes to appreciate skillful synthesis. Both positive and incidental benefits result from such training as the abstract affords.

Let the student make abstracts of oral discourse also, and of narrative material. The former he will find exemplified most frequently in newspaper accounts of interviews of prominent men, and of political speeches. The latter, by requiring him to formulate his ideas from general bearings and unexpressed propositions, rather than from definite, explicit statements, will tax his constructive skill. Both of these exercises require greater analytical power, the perception of the essential, than is required in the abstracting of a set, clearly developed essay.

APPENDIX

STUDENTS' THEMES

I. SPECIMEN OF EXPOSITION

THE POSITION OF VAUDEVILLE IN MODERN DRAMA

THE modern vaudeville is an outgrowth of the old French performance. In its original form the word "vaudeville," *val de vire*, meant "valley of vire" and was merely a drinking song of more or less licentious character. The term *val* after a time became corrupted to *vaux* and so *val de vire* became *vaux de ville*. But the performance itself had also changed character. It was introduced into what was known as the "théâtre de la foire," the theater held at fairs; and Le Sage, writing of the fair, says of it, "It was characterized by vaudeville, a kind of poesy peculiar to the French, esteemed by strangers, and most suitable to produce sprightliness, put forth ridicule, and correct customs." Its most important feature was a little one-act play; and to-day this is coming to be the leading "act" again.

But the strictly up to date vaudeville is distinctly an American invention. It is not quite like the English music hall, the German beer garden, or the *café chantant*. It is true that it has probably borrowed

some of its features from all of these sources, but, nevertheless, it is uniquely American. One of its characteristic features is its continuous performance. Many of the vaudeville theaters open their doors at noon, and do not close them until eleven at night; and on holidays many places open at nine-thirty in the morning, and remain open all day. At these theaters one will often see people who have gone early in the morning and stayed all day, having brought along their lunch.

Another distinctive feature of the American vaudeville is the roof garden. The roof garden is the summer vaudeville—in fact it is practically the only source of entertainment, along dramatic lines, available in the “dog days.” Alan Dale gives us a splendid description of these abominations of the theatrical world. He says, “The roof garden is the top of a theater that has been baked and parbaked and re-parbaked in the scorching sun all day, and that gives out its storehouse of sun rays during the night.” Of the entertainment provided, he says: “The roof-garden entertainment is in a class by itself. In winter no manager would venture to offer it to an assemblage of idiots. In summer it is unhesitatingly menu’d for the delectation of those who but a few weeks before were sitting through intelligent plays and indorsing artistic effort.”

Still, in spite of its many faults and harsh critics, vaudeville has its good points. One of these is its honesty. It does not try to delude people into believing that it is giving what is technically called an “artistic performance.” The actors do not try to conceal the fact that they are made up. Rather they seem to

glory in it. Neither do they attempt to make their audience believe that their wonderfully fantastic costumes are imitations of anything really worn by sane men. And so because they do not try to deceive their audience, the vaudeville "artists" are the really true artists, for they do not try to bore the spectators with any faulty imitation of nature.

Most important of all its merits is its morality. This morality of the vaudeville must be understood, however, to be appreciated. In every theater there are posted notices promising the immediate discharge of any act which would in any way offend ladies and children, for it is from them that vaudeville receives the largest patronage. One of the things condemned is offensive language. Edwin Milton Royle says of this regulation: "I never for a moment suspected that these admirable regulations could be meant for me, or that indeed I was in need of rules and regulations, but my self-righteousness, as was meet, met with discipline. I had a line in my farce to this effect: 'I'll have the devil's own time explaining, etc.' I had become so familiar with the devil that I was not even aware of his presence, but the management unmasked me, and I received a polite request to cast out the devil." A lady once said of the vaudevilles: "They are the only theaters in New York where I should feel absolutely safe in taking a young girl without making preliminary inquiries. Though they may offend the taste, they never offend one's sense of decency." Of course all vaudevilles are not like this in being strictly moral, but the majority are.

And this morality seems to be in inverse ratio to

the price of admission, at least down to a certain degree. For as a rule the cheaper the price of admission, the greater sticklers the managers are for this moral tone. There are some plays shown on the regular theater stage that are not in the least degree moral, while this is seldom true of vaudeville.

The reason for the low price of admission for vaudeville is its popularity. Each vaudeville plays to thousands of persons each week. One circuit, for example, in the East, entertains five million people every year; and one theater in Boston averages twenty-five thousand people every week, and on a holiday plays to from ten thousand to twelve thousand people.

Chiefly because of this popularity, for it has no great literary worth, the vaudeville has a very important position in modern drama. Israel Zangwill believes that vaudeville could become a real force in the dramatic world if it would adopt for one of its "acts" a really good one-act play. He says, "Here then, I repeat, is the opportunity of the vaudeville house. Let one of its many turns be an artistic one-act play. If it is placed not as a 'curtain-raiser,' but at an hour when even the least hungry have dined, given the place of honor in the center of the program, the one-act play would blossom out and become the glory of the music halls." As this is not likely to happen very soon, for it would take a manager public-spirited enough to be willing to stake his all on its success, the vaudeville will continue in the same place in the dramatic scale — the theater of the poor people, where the entertainment is not always of the strictly artistic type.

II. SPECIMEN OF DEFINITION

THE NEW JUSTICE

The old idea of justice was the meting out of punishment in proportion to the crime or according to precedent, with a view largely to the protection of property, but with no view to understanding or helping the culprit. Jean Valjean, the hungry thief imprisoned at the galleys, is a good example of a time when in London small boys were hanged for petty larceny.

But now there is taking place the greatest change, in the functions of the court, which has occurred for a thousand years. It began in the juvenile court. The new justice recognizes not only the property right, but it recognizes also the human right of opportunity, protection, guidance. It considers: 1. The psychology of the case; 2. The physiology of the case; 3. The sociology of the case.

Each prisoner at the bar is an individual who must be dealt with according to his own characteristics and needs. To punish him according to precedent would take but a short time. But the new justice does not seek alone to punish. It looks into the psychology of the case. The street urchin Mickey stood before Judge Lindsey, ready to be a victim of the old justice. That justice was represented by the policeman, whose only aim was to catch and put into prison, which were often "toboggan slides to hell." To Mickey the policeman was a sort of dreaded "It," in a game of tag. If you played well, you didn't get caught; and it was much to your advantage not to get caught. Ben Lindsey was an expert human psychologist. He understood

Mickey; he saw the problem that was to be solved. And so by understanding and sympathy the new justice won its first point.

The new justice has to consider the physiology of the case. In one form there is hunger that prompts theft. Or there are conditions of mind and body that make abnormal beings. The skillful surgeon can perhaps relieve a pressure on the brain, and so redeem a boy from crime.

But most far reaching of all is the sociology of the case. No man sins to himself alone; society sins with him and suffers because of him. "Salvation," says Graham Taylor, "is social as well as individual." Society must be lifted, to lift the individual. The individual must be cured, to save the state. This the new justice recognizes. It is fond of calling delinquents or criminals victims of this or that. It does not take from them their responsibility, but it puts the blame where it belongs. The new justice is a justice of helpfulness, and so would prevent conditions that produce crime, and protect society by saving the criminal. This is its great work, its great burden; for one little boy at the bar may be the "victim" of local vice backed by local money interests which are powerful not only in the state legislature but even in the national senate. The old justice recognizes that money interest; its great work is to protect property. The selfishness and greed of "the man higher up," with power in property, are a huge mountain in front of the new justice. But to try the case truly and solve "the problem of Mickey," industry and politics must be tried too.

The new justice, then, must recognize the human right, and punish him most who most injures human right. It must protect and provide human right to him who needs it, that justice be done to society. It must deal not with crimes, but with men, considering their minds, their bodies, the social conditions that produce them. All this, that justice may be done to the society that suffers or prospers with him. That justice, real justice, saving justice, must be meted out to the prisoner at the bar.

III. SPECIMEN OF ANALYSIS

THE FUNCTION OF A COLLEGE

The day of seeking education for education's sake is past. In former years, men and women attended schools and colleges simply because they wanted learning for its own sake; now, numbers of both sexes have some ultimate end in view at the beginning of the college course. This purposeful education has another, a broader side, which truly indicates the function of the college. Each freshman, as he enters college, feels that he is now about to prepare himself to do some great work in the world; and it is a function of the college to teach each one so to live that he may be of the greatest good to the world — not only to live, but to live usefully. To do this he must be broad and just. To this end he should be educated physically, mentally, morally, and socially.

Physical development is necessary to effective work in any sphere. Of what use is a nervous or physical wreck in the pulpit, on the platform, on the field of

battle, in the schoolroom — anywhere? If, during the years in which he was building up his intellect, the student starved his body, the whole process was profitless. He is now useless, worse than useless, a drag on his loved ones. By his efforts to accomplish his ends he has thwarted the very purposes for which he was working so hard, and has rendered of no account the very life which he had hoped to make so fruitful. Why, then, will students persist in neglecting the physical side of their college life?

Obviously, if any one side of the college man's development is emphasized, it is the mental side. Mental development is the prize he is supposed to seek in college. Yet the question arises, Is his mind really benefited in a practical way, or does he merely acquire a number of isolated facts, easily forgotten, and of no value whatever in after life? A college education should enable a man to apply his knowledge for practical purposes, and also to cope with new or unusual situations in his after life of action. The old idea of the Greeks and Romans, that of "learning by doing," is not altogether out of date, but it is more so than it should be. The man who learns to apply his knowledge will be able to cope with the novel situation of practical life; the man with the scrapbook education will be apt to wonder in after years just why he went to college anyway.

College training should result in the production of thinking men and women, as well as of people of practical ability. This fact, likewise, makes it important that the student acquire more than mere scraps of unconnected information. Even if it were in the power

of the faculty to teach everything, no one would be foolish enough to hope to learn everything in college. The college can do nothing but make a small beginning; it can hope only to teach men to learn, to think. If, then, a student rests satisfied with the small store of knowledge which he is able to acquire during his college course, instead of using it as a means of learning more, he falls far short of the goal of education, and the college fails in its function, in his case at least.

In college are formed life habits. Such educational institutions, then, should be clothed in a moral and religious atmosphere which cannot fail to impress the youths and maidens under its care. If for no other reason than that his life will influence others, the man who wishes to do great things in the world should see that his moral character is above reproach. On the other hand, great works of lasting value are accomplished only by men of good moral character.

The social side of college life is often regarded too lightly. If a man is mentally and morally near to perfection, and yet is unable to mingle easily with people, how is he to accomplish anything among men? In college, as in no other place on earth, people are ever ready, kindly or otherwise, to grind and polish away all the rough projections from the characters of their friends. To receive these things in the proper spirit is to learn, little by little, to live among men.

After completing his college course the graduate stands ready to undertake the solving of some great world problem. In doing this he will be thrown with every class of people. If he is to accomplish much for the good of all classes of people, he must not only

be thoroughly developed physically, mentally, morally, and socially, but he must also hold strictly democratic views. He cannot hope to work successfully with men whose superior he feels himself to be. They will feel it and resent it, and all his efforts to influence them will be in vain. He must be broad and many-sided, in order to be able to judge fairly and to understand fully all sides of any situation in which he may find himself.

Many students think that only ministers, physicians, social workers, and the like have opportunities to help mankind. On the contrary, it is becoming every day more apparent that no matter what field of work an educated man may enter, he will find possibilities for great service to mankind. His life may do great service as an example, in the absence of opportunities for more active benefits. Having thoroughly developed the four sides of his character, — the physical, the mental, the moral, and the social, — he cannot fail to make some little corner of the universe better for his having lived in it. That this may be the result is the many-sided function of college education.

IV. SPECIMEN EXPLANATION OF A PROCESS

PANCAKES

You come down to the breakfast table some dark wintry morning, with a fine set of the blues creeping, ever creeping, over you. In the first place the room was icy cold, and everything included — floor, clothes, and wash water. The collar you had simply set your heart upon wearing was not large enough, and, oh!

horrors, that meant you were getting fat! The two collar buttons spitefully rolled under the farthest portion of the bed, where it was — not dusty — but just covered with gray dew. Then your hair was so filled with electricity that it flew in every direction except towards the brush, where it was meant to go.

At last, however, you get down to the breakfast room, and slump down in your chair, with the *Tribune* in front of you. You realize at once that the rest of the family have already breakfasted, and that you alone have slept, lazy and demoralized. Then, just as things are getting so very dismal that the very atmosphere is a musty blue, Dinah appears. And, oh, joy above joys, she bears aloft a plate of her golden, crisp pancakes, steaming hot, fresh from the griddle. Oh, heavenly sight to cheer a discouraged mortal. The misty atmosphere clears in a second, and you are as happy as you ought to be, when you are young and strong and fearless.

“And, honey, you jes’ hustle up an’ eat ’em, ’cause they’s mo’ cooking, an’ we mus’n’t let one o’ dem pancakes o’ Dinah’s go to waste.”

“Huh!” you think, “let one of Dinah’s pancakes go to waste? Not while you’re alive and on deck.”

First you spread them with great slabs of golden butter, and then you pour mellow, luscious maple sirup all over them. And then . . . you eat them. Each mouthful is a bliss beyond compare. You know every minute that Dinah will cook just all you want, and it’s toasting warm, and the paper is newsy (there are *two* bargain sales), and, oh, you are just so happy you don’t know what to do.

Quite different, however, is the situation when you are called upon to manufacture the pancakes yourself, which is quite likely to be the case on Monday mornings. You bustle down into the kitchen, envelope yourself in one of Dinah's aprons, which, after being wound twice around, still trails aimlessly after you, and get to work. You stir up the batter, beating it hard until it is filled with yellow bubbles. Then you remember that your griddle isn't on, and you get it out of the tin closet, thereby displacing quite a number of pots and kettles which make an unreasonable noise in falling. After greasing the griddle you let the thing heat until a blue smoke arises, and drop spoonfuls of the batter on the griddle, placing them as close together as you can.

Now the crucial moment has arrived. You take the turner, slip it under a pancake, and turn it gracefully in the air. But the pancake, instead of returning to the griddle where it belongs, poises a moment in mid air, and then sails gently out and down on the kitchen floor. The second behaves all right at first, until, alas ! it too makes a graceful dip and descends into the coal scuttle. The next one follows its companion. You get desperate. The family are waiting, and the pancakes are slowly fading away.

At last you are forced to revert, ignominiously, to that blessed haven and knower of all things, your mother, who shows you how to flop the pancakes so that they return whence they came. You never quite master the art, however, and are still wondering at the skill of a person who never flops a pancake to the floor. In fact, pancakes are much more blessed to be eaten from Dinah's hand than to compose and cook by yourself.

V. SPECIMEN OF EXPOSITORY NARRATIVE

WRITING A THEME

Some few, when assigned in Wednesday class a six-hundred word theme to be handed in the following Friday, immediately choose their topic, decide when they will write it, and by Thursday evening have it finished, copied, and ready to hand in the next morning. A greater number, however, wait for what they choose to call "an inspiration." Just what that may be seems uncertain, for though you hear of many who cannot write without one, you can never remember a person who actually admitted having written a theme when inspired.

The methodical theme writers of the first sort are too prosaic to be interesting; but the second kind are different, and often furnish enough amusement for the whole boarding-house. It never occurs to these to begin a Friday's theme on Wednesday. But on Thursday noon a girl of this sort suddenly remembers her theme, and will probably worry the whole dinner-table, trying to find out about "Model Tenements" or "How much one gains from the First Year at College." After dinner she hurries to her room, hangs an impressive "busy" sign outside the door, and grabs her pencil. She has an inspiration, and quickly writes down her topic, considers her pencil point a minute, finally putting it in her mouth and chewing it thoughtfully.

Fifteen minutes later her room-mate walks cautiously in and finds her still chewing the pencil. "Oh, writing

your theme," she remarks as she chooses a rocking chair on some particularly squeaky board, tears open a letter, and proceeds to read and rock. Presently she breaks out into a series of giggles which continues in spite of the frowns of the inspiration seeker. Finally, curiosity overcomes the latter, who crossly asks, "What's so funny?" Then anywhere from fifteen to fifty minutes follow of talking and laughing. Several passing girls hear the noise and drop in to take part, cheerfully disregarding the "busy" sign.

Presently the three o'clock bell rings out, and the startled theme writer reluctantly gathers her papers to depart for the library, tearing the scorned "busy" sign from her door as she goes. Three persons stop her on the way, and it is half-past three before she finally establishes herself at the far end of the library. The first paragraph is written in no time, the second half finished, when, meditating on some elusive thought, her attention is caught by a pair of Academy students at the other end of the table. "How silly, — what makes them giggle so? — too bad they can't talk a little louder and tell the whole library. — What shall I give father for Christmas?" And so she muses, lost to the world and "Model Tenements."

A touch arouses her, perhaps, and somebody wants her to go for a walk before supper. "Oh, no, I must write this theme. Well, yes; my mind won't work. A brisk walk would do me good, and I'll get to work immediately after supper. I can translate my French and write the theme easily if I concentrate. Yes, I'll go." So far she has the topic and one paragraph and a half written — but no inspiration.

In spite of her intentions it is probably seven-thirty before she gets back to work. Hastily she glances over her scribbled introduction; it is impossible. She ponders a few minutes, scolds her room-mate, and finally decides to get her French first, and if necessary take a "light cut" for the theme. The French is finished by a quarter to nine, and resolutely she takes her pen and begins her theme all over, taking a different subject. There is now no thought of inspiration, but of six hundred words which must be written somehow and about something. Her pen scratches busily until the last bell, when only the closing paragraph remains unwritten. "I can finish it in the morning if I hurry," she decides. Then, hearing the approaching light-proctor, she turns off the light, finding her way about as best she can.

The next morning, she plans her concluding paragraph at breakfast while hastily eating the cereal; is excused soon after and hurries upstairs. Steadily she copies, regardless of writing or spelling, until, at the eight o'clock bell, only a few paragraphs remain. These she finishes in class, while trying to take notes at the same time. At the close of the hour she hands in a six-hundred word theme, complete at last; and probably promises herself at the time the E she knows she deserves.

VI. SPECIMEN OF EXPOSITORY DESCRIPTION

THE COLLEGE GIRL'S ROOM

The average college girl's room is a strange conglomeration of the useful and useless, the pretty and

ridiculous. When one stops to consider what these rooms contain, it is surprising to see how really pretty they usually are.

The main ambition of the freshman or sophomore would seem to be to allow as little of the wall paper to appear as possible. In many cases the paper is so atrocious the desire to hide it is one of pure self-defense. Pennants of every size and hue slant down the walls or dip, clothes-line fashion, from the molding. Large, highly colored posters and mammoth skins are much in evidence, the larger the better. For by their size their giver's affection is measured. There is little preference shown in the average underclassman's room for framed posters and pictures, or for tacks. Pins, despite the rules, answer the purpose fully as well. A general effect of opulence seems sufficient.

The usual junior or senior room displays more wall paper, more framed pictures, fewer posters, and even here and there a dainty water-color sketch. A coffee percolator has joined the unfailing chafing dish; and often a whole set of cups and saucers to match have taken the place of the former heterogeneous collection. Rented furniture helps to give the room a tasteful air, for a Flemish desk, table, and bookrack add amazingly. The desire to keep a miniature pantry at hand lessens with time and increased work; so that the mysterious paper bags of former years are either hidden or entirely absent, though fruit and nut baskets may be found. Pennants, too, are fewer, but the skins are larger than ever. These run more to fraternity letters and coats of arms than was formerly the case, while a framed picture of some particular "John Henry" graces the

bureau that previously held only unframed heroes. The upperclassman's room is almost invariably prettier and quieter in coloring than the underclassman's, yet it is truly seldom that any college girl's room is downright homely.

In general, however, having seen one college room you have seen them all. There are always the same pennants, posters, chafing dishes, and skins, the same private photograph galleries, the same large collection of pillows displaying Yale, Michigan, or Cornell, the same alarm clocks. Their arrangement depends upon the occupant, as does the presence or absence of dust "feathers" in the corners.

VII. SPECIMEN OF THE FAMILIAR ESSAY

AMBITIONS

A man, as soon as he begins to think for himself, must choose from a multitude of possibilities one ideal of life. He cannot hope to be handsome and wealthy and famous and popular, a gifted musician, a successful politician, and a million other agreeable things all at once. By ceaseless struggling he may succeed in becoming excellent in some one direction. It is upon this direction of his energies that he must decide at the outset. Too often he sets his heart upon some mere material blessing. If he succeeds — and if he has a sufficient amount of energy he is bound to succeed — he finds that the ideal which he has pursued for years is but an empty shadow after all. After years of strife he finds himself weeping because his statue of snow is melting;

and the taller he has built his statue, the larger and muddier the puddle of water made by its melting.

How many a young man starts out in life with the firm purpose of becoming wealthy. He has no time to live. He must be building his statue of snow while there is yet time, hoping to enjoy what he has won, after the structure is complete. He has no time to stop to play with those who are likewise busy with their snow images, no time to make friends on the way. It is true that friends flock around him when his statue is growing very large, hoping to enjoy it with him. At last he sees that he has completed his task; he has acquired wealth, and has power to command. He settles down to enjoy his victory. Even as he looks at his statue of snow it begins to melt before his eyes. He finds that in his struggle for wealth he has forgotten to learn how to enjoy it. The things it has won for him are not the things he cares for. The men who cluster around him are not of the kind that he likes, they care for what he has won, not for what he is; and they are not his friends. His money cannot buy the things which are worth while; it cannot bring him youth and activity with which to enjoy the many things these can buy. It cannot buy him true friends, though it finds for him an abundance of false ones. It cannot restore health and life to his family and loved ones. Weeping, he watches his statue of snow slowly melt away, leaving behind in its place only the muddy puddle of lost hopes and misdirected energies.

Not less foolish is the man who devotes his college life to the acquisition of honors. The very efforts which he makes to gain his purpose drive back all the

other goods of life. He must be busy rolling up great balls of snow to make his image, while his comrades are joyously playing about him in the snow, enjoying it in all its white naturalness. He has no leisure to learn to know his gay companions and the joys they find in life. At the end of his college course he has his honors — but what have his companions? They have no honors, yet they have gained enough of mere book knowledge — which is all he has acquired after all — to enable them to get through life creditably and, above all, happily. Our hero stands mournfully alone, watching his statue melt away. In the puddle at its base he sees lost health and wasted opportunities for all that was best in his college life. Not a single white flake remains unmelted to represent a glorious college friendship. He has not even the envy of his classmates with which to console himself. They are happy in the broad view of life they have gained, and soon forget the retired “grind.”

The choice of an ideal, then, is not a matter for hasty and light-hearted decision, but for thorough and earnest thought. It seems to me that if we could but learn the folly of building our snow figures, we might bring happiness and true success not only to ourselves but to others as well. In that word “others,” lies the secret, I believe. Our lives and natures are so bound up in those of others that we cannot be happy without seeing them happy too. This simply means that in making our choice of ideals we must include in our plans the lives and hopes of others. The more people we can hope to benefit by our victory, the truer will be our sure success. If we were big enough to make every one

in the world a gainer by our gain, we should win the only perfect success, the truest happiness. At the end we should see, not a statue of snow melting into nothingness, but a noble structure of granite rising beyond our vision and piercing the sky.

VIII. SPECIMEN OF CRITICISM

“THE BLESSED DAMOZEL”

If Dante Gabriel Rossetti hesitated, as we are told, between art and literature as a chosen profession, deciding upon art not because it was dearer to him, but because he “could not live by poetry,” certain it is that his love for art colored his poetry, and made him, as he has often been called, the most pictorial of the poets. “I guess, indeed, that you are altogether not so musical as pictorial,” wrote Leigh Hunt, to whom the young poet had written for advice.

In *The Blessed Damsel* it is the artist who has drawn the picture, and, with a bold stroke, has portrayed the ramparts of heaven itself, with the yellow-haired maiden clad in a long, ungirt robe whose only ornament is Mary’s white rose gift. Leaning out over the gold bar, striving to pierce the path of Time through the great gulf of space, she stands in appealing loveliness. The artist is a careful colorist also, painting the maiden’s hair “yellow as ripe corn,” contrasting beautifully with the white rose and the three lilies in her hand. And the whole effect is heightened by the brilliancy of the seven stars, the perfect number, in her hair. We can see her in all her beauty, with still a trace of wonder

in her quiet look, and the eyes that "were deeper than the depths of water stilled at even."

Perhaps even more impressive than the loveliness of the blessed damozel is the sense of immensity of distance, the vast perspective of the picture. To bridge the flood of ether so high that, looking down, the sun can scarcely be discerned, and, through the ridges of flame and darkness caused by the "tides of day and night," to watch the earth "spin like a fretful midge," is a daring sweep of imagination, a bold attempt for any canvas. We lose our breath in the dizzy height, and fear to gaze into the awful depths. There is spiritual elevation in this distance, this separation. The mighty height and the littleness of the earth, "a fretful midge," — how suggestive of the feverish unrest, the storm and stress of human life! There is great distance in the picture, and yet great nearness also; and this, perhaps, is the chief charm of the poem. The lovers can almost look into each other's eyes, and feel the thrill of the touch of cheek to cheek, and catch the sound of the voice "like the stars had when they sang together." "He will come," said the waiting one of heaven; "I heard her tears," echoed the heart below.

The artist shifts his canvas and changes the scene. The light is subdued. The sun is hidden behind the earth, and the "curled moon" appears fluttering like a little feather far down the gulf. And still through the ether twilight the maiden gazes earthward and speaks, "as when the stars sang in their spheres," of the "deep wells of light," the lamps whose flames are fed by prayers, their own prayers wilting like little clouds,

the songs she sings, the Dove, and the great joy for both when "he" shall come.

There is a minor picture in the scene, of the Lady Mary's groves where the five handmaidens, sitting circle-wise with garlands on their brows, prepare the birth robes for the new born into the heavenly spheres, weaving the golden thread into the flame-white cloth. A setting, this, to enhance the loveliness of the blessed maiden.

But there is more in the poem than a beautiful, a wonderful picture. It is pulsing and throbbing with passionate human love, a love that brooks no separation and knows no distance; a love that makes one day in the heavenly land a time for longing and yearning and tears, and to the one on earth "ten years of years"; a love that knows no joy but in the presence of the loved one, and whose one boon sought of the Lord of heaven and earth is to be together for all time. Amid all the wonders and joys of heaven it is human love that lights the maiden's face and turns her gaze earthward; and the lover on earth feels the touch of her hair in the falling leaves, hears the tones of her voice in the song of the bird, and, in the distant peals of the mid-day bell, knows only the sound of her footsteps striving to reach his side "down all the echoing stair." Love is everywhere and everything. Even the heavenly throng around the maiden are "lovers newly met," speaking evermore their "heart-remembered" names.

It is a sensuous heaven to which the artist and poet has taken us, a distinctly human heaven. There is vastness and grandeur and beauty and color, and the

warmth and glow of human passion. But there is lack of the adoration of the old masters, and of the refreshing sweetness of Jerusalem the Golden.

IX. SPECIMEN OF INTERPRETATION

“THE WORLD IS TOO MUCH WITH US”

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
The Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not, — Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.

This bit of work, so unadorned in style and simple of diction, is big with the possibilities of a sermon for mankind. Men have been straying away from Nature, so close at hand and unvarying in her constancy. The lure of gold has them in thrall. This goddess is an implacable ruler who demands even more of her yielding followers than zeal and endeavor. Hearts fresh and wholesome surrender increasing portions of themselves until they too, by their capitulation, are held as despised offerings. Under the burning noon-time sun, in the midst of the toil of the day, hope and joy do not

spring up young and strong. The intensity of material purpose deprives the senses of their due. Fragrant blossoming flowers woo in vain. The wind whispers and the lake murmurs in accord, but still the mind of man is dumb. Discord, the clash of arms, the wail of despair, and the expiring breath of defeat have composed a symphony whose comprehension prohibits us from understanding Nature's harmony. All the fret of the world fails to quicken numb humanity. In a living death the soul has laid down its fine scepter of the spirit, while sick fancies and distorted visions hover around to mock and to delude.

Long ago a young, joyous nation lived and took delight in the world. This outgrown religion was touched by the power and genius of Nature, till it became a living, breathing element. Nature meant something so subtle and vital that it was reasonable to trace in it the heartbeats of a mighty Being. In legend and story this people sought to make permanent these impressions of divinity, while all the time they felt the pulse of this life throbbing in their bodies. In our present day men have a serviceable religion wrought out of granite material. It is a stay and refuge, but hopelessly unyielding and unresponsive to the faint poetry of the soul. A feeling of kinship and sympathy with Nature would invest our stern creed with charm and love, and recall to it Christ-like humility.

X. SPECIMEN OF PARAPHRASE

SHAKESPEARE'S SONNET XXX

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear times' waste;
Then can I drown an eye, unus'd to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since cancel'd woe,
And moan the expense of many a vanish'd sight;
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before.
But if the while I think on thee, dear friend,
All losses are restor'd and sorrows end.

When in pleasant hours of meditation I call back to memory events that have transpired, a feeling of sadness comes over me to think that I have not acquired what I dearly wished. This pang strikes me afresh — that my days have been fruitless. In such a mood it is easy for me, contemplating the everlasting deaths of beloved friends, to indulge in protracted tears. Then, too, I can grieve anew for the ancient hurt of unrequited love. Many a face, many a view have passed away, whose remembrance at this time adds to my despondency. Old occasions of sorrow are resurrected for further sorrowing; and in melancholy wise I account for the long list of woes already agonized over at the time when they occurred. But if, in these gloomy reminiscences, memory conjures up your friendly face, my failings are recompensed, my grief allayed.

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The order of the selections under Argument proceeds logically from the more simple to the more complex and is one the student might well observe in his own work in this subject. Beginning with examples of the broader division of the subject, Persuasion, there follows a specimen brief, as indicating its relation to a complete argument. Examples of introductions appear next, a feature of Argument so vital as to make necessary separate treatment here, and to suggest the emphasis with which it might well be treated by the student. There follow examples of complete arguments, arranged, so far as may be, in the order of simplicity of structure and presentation. Refutation is illustrated first by itself and then also in the controversy which concludes the selections.

The range of selections is very wide and includes excerpts and whole articles from the writings of men of affairs as well as from more literary sources.

Following are the names of some of the authors quoted: Macaulay, Stevenson, Lowell, Lincoln, Thoreau, Huxley, John Burroughs, Lyman Abbott, Presidents Wilson, Eliot and Hadley, Francis Parkman, Professor William James, Professor Albert Bushnell Hart, John Corbin, John La Farge, Coventry Patmore, A. C. Benson, Sidney Curtis, Frank A. Vanderlip, Felix Adler, Seth Low, and Henry Arthur Jones.

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By EVELYN MAY ALBRIGHT

Associate in English, University of Chicago

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The Art and the Business of Story Writing

BY WALTER B. PITKIN

Associate Professor of Philosophy in the School of Journalism of
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Cloth, 12mo, xviii, 255 pages, \$1.25 net

This book is an outgrowth of Professor Pitkin's belief that fiction has a technique no less definite, though much less rigid, than the technique of perspective drawing or of harmony and counterpoint in music. Although such a conviction is not easily reached, for the reason that the laws of story construction elude their searchers with an exasperating persistence, it is, nevertheless, true that the artistry of the fiction writer is regulated by two elemental factors, his own purposes and his material. Hence, if he has not discovered the principles in these which direct his choice, it is merely because they are very intricate. This is due to the fact that for the objects of the story writer, "men in action," it is much more difficult to evolve a method of analysis resulting in a definite technique than it is to analyze the material of the painter or the musician.

Professor Pitkin gives the learner a few hints about the broadest characteristics of human conduct, especially those which fix the dramatic relation of man to his environment. His approach to this topic has been set in advance by modern psychology, especially by the writings of John Dewey; but in every other respect his analysis owes most to modern stories and their masters. It is, indeed, primarily an empirical research, not a detached theory; its findings have been drawn from those same stories, or at least verified in them.

The book represents the method pursued for three years of successful story teaching at Columbia University. During this time there have been in the author's classes several hundred students, a considerable number of whom have been journalists, magazine editors and unattached professional writers. Not only have the methods employed met with the approval of these students, but they have inured to the profit of the individual members of the class. Stories prepared merely as class exercises have been sold to all types of periodicals, including *The Atlantic Monthly*, *Everybody's*, *The American*, *The Outlook*, and other prominent magazines. For these same classroom products the students have received a total of nearly \$5,000. Furthermore, most of the manuscripts came from previously unsuccessful pens.

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BY MARGARET ASHMAN, M.A.

Formerly Instructor in English in the University of Wisconsin

Cloth, 12mo, xxx + 437 pages, \$1.25 net

FROM THE PREFACE

In the compiling of this volume, two purposes have been kept in mind. First, the aim of the editor has been to provide, for the general reader and for college students in particular, a group of modern short-stories of intrinsic value, to be studied for their content and for their significance in relation to modern art. In other words, the book is intended to supply material for an academic or literary study of the short-story. Secondly, and perhaps more directly, the volume is planned to furnish examples for analysis by classes in short-story writing. In the broad sense, it is a collection of models that may be used as a basis for college courses in narration.

A word may be said as to the general character of the selections. No one who reads widely in the field of the short-story can fail to note the preponderance of serious, not to say tragic, tales; on the whole, in the short-story as in the novel, the masterpieces are concerned with the darker aspects of life. For this reason it is more difficult than would at first appear to select from the stories at command a suitable number that are not over-serious or gloomy. The editor of the present volume has been at some pains to include a reasonable proportion of stories that, while dignified and substantial, are still optimistic in tone.

The table of contents will show the names of authors from those nations that have excelled in the short-story in its modern form: the American, the Russian, the French, the English, and the Scandinavian. Suggestions for additional study provide material for an ample survey of the European short-story, as well as the English and American; in no cases do the reading-lists include foreign stories that cannot easily be found in translation. As far as possible, the editor has chosen examples representative of varied national methods. While it is for obvious reasons impossible to furnish examples of every kind of short-story, an attempt has been made to vary the character of the selections and illustrate many of the established types.

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MAURICE GARLAND FULTON

Professor of English in Davidson College

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EXTRACTS FROM PREFACE

In preparing this book of selections illustrative of some of the various phases of expository writing, for use either in the general Freshman course in English composition or in a special course in exposition to be taken in the Sophomore or Junior year, I have had in mind certain definite aims, the principal of which are the following: First, to make definite and systematic application of the method of learning to write through the examination and imitation of good models. Second, to centre attention upon exposition, since it is the kind of writing that is most directly serviceable in practical life and that most readily exemplifies the essential qualities of effective composition—accuracy, logicalness, and economy of presentation. Third, to draw the selections chiefly from the field of scientific writing, because of the intrinsic interest of such subject-matter to young persons. Fourth, to have the selections of such length that the analysis of them will afford a “severe logical setting-up exercise.”

This book aims to give material for conducting a course in composition by the method of analysis and imitation. No attempt has been made to teach systematic rhetoric. The purpose has been the simple one of opening in a practical way the student's eye to some of the major problems of writing.

The selections presented are complete articles, chapters, or other large component parts of books, rather than excerpts of a few paragraphs, in order that the study of them may afford training in the power to think straight, which is so little a part of the rising generation. In a few ways can the strengthening and developing of the thinking power be more readily secured than by the careful analysis of expository selections. Hence, the selections in this book are of greater length than is usual in similar volumes.

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